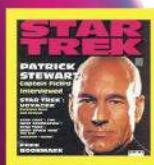

FINAL ISSUE
WE LOOK BACK AT 30 YEARS OF STAR TREK MAGAZINE

STAR TREK EXPLORER

ALAN RUCK
THE FORGOTTEN CAPTAIN?

THE OFFICIAL MAGAZINE #14

Exclusive Short Fiction

EXCLUSIVE INTERVIEWS

JOHN DE LANCIE
Quizzing Q!

DENISE CROSBY
Secrets from security!

WILLIAM SHATNER

REMEMBERING AN INCREDIBLE CAREER

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NEWS • GODS AND SUPERBEINGS ISSUE

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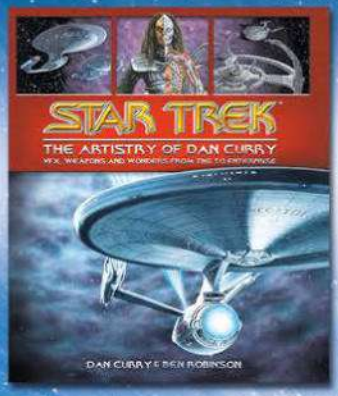

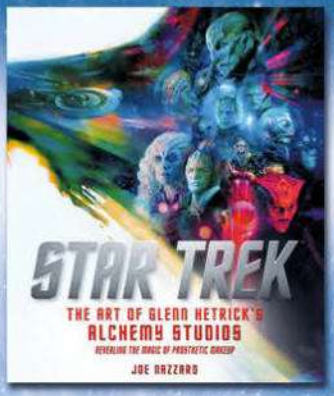

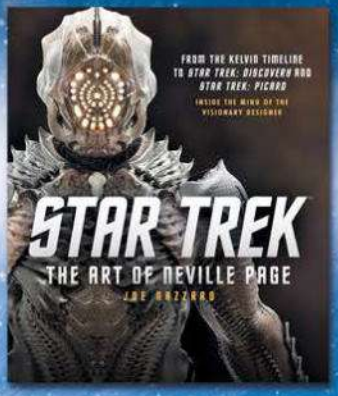
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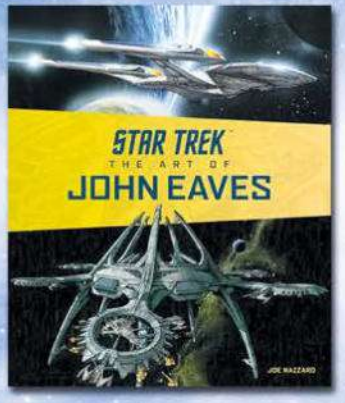
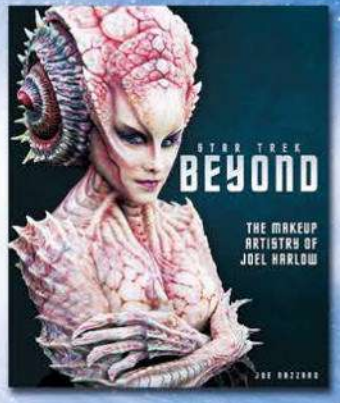
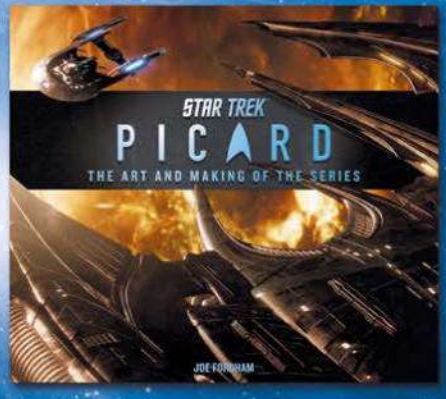
INSIDE THE MIND OF THE VISIONARY DESIGNER
STAR TREK
THE ART OF NEVILLE PAGE
JOE NAZZARO







Available in all good bookstores and online retailers

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Captain's Log

Our last issue – and what a voyage it has been!

I'm starting this final "Captain's Log" as I began my first, back in 1995 in *Star Trek Monthly*, with this quote from *Star Trek*'s creator, Gene Roddenbery:

"If only one out of a million stars in the galaxy had worlds and if only one out of a million of these worlds were capable of supporting life, and if only one out of a million of those bore intelligent life, there would still be millions of inhabited worlds for us to visit. So much for the question: 'Are there any Star Trek stories left?'"

Almost 30 years on, we very definitely have the answer: yes, there were, and are, although *Star Trek Explorer* will no longer be on hand to tell them. But *Star Trek* is always at its best when casting an optimistic look at the future, and as a recent episode of *Star Trek: Lower Decks* suggests, perhaps there's still a future for some form of magazine yet – albeit delivered to your PADD, not your local store.

With that tantalizing possibility offered by an element of the very saga we set out to cover, three decades ago, in all its forms, we at Titan would like to thank our readers for your support, some of you with us since our humble beginnings on the British newsstand. We've had some lovely messages of thanks over the past few weeks since news broke that the magazine was drawing to a close, and they are very much appreciated.

I'd also like to thank everyone who has helped *Star Trek Explorer*, and its predecessor incarnations, deliver the mix of news, interviews and features we have, covering the various shows, *Star Trek* spinoffs in books, comics, games and merchandise, Treknology, and more. To past editors, designers and many at Titan down the years; to our crew of contributors; to the show's many actors; to behind-the-scenes staff on various shows: thank you, so very much. Thank you, too, to the authors who have given us new *Star Trek* fiction; and the team at CBS who have helped us deliver the title to *Star Trek* fans.

It's always a sad moment when a long-running magazine ends, but 30 years is an incredible run for any licensed project, and we are very proud of what we have delivered.

Expect more *Star Trek* from Titan in future, but for now… see you at the Final Frontier...

John Freeman

STAR TREK™ EXPLORER
THE OFFICIAL MAGAZINE

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DISTRIBUTION
US Newsstand: Total Publisher Services, Inc. John Dziewiatkowski 630-851-7683
US Newsstand Distribution: Curtis Circulation Company
US Bookstore Distribution: The News Group
US Direct Sales: Diamond Comic Distributors
Canadian Distribution: Curtis Circulation Company
Australia/New Zealand Distribution: Gordon & Gotch
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STAR TREK EXPLORER MAGAZINE
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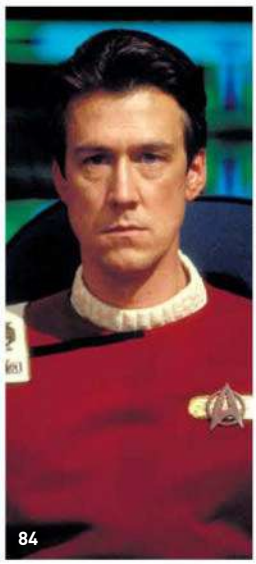

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Our digital extra for subscribers includes two new *Star Trek:* The Original Series-inspired stories, "My Name is Mudd", and "The Lost Noel"; and a new story set in a lesser-known period of future history "Into the Quagmire". Plus, we bring you two all-new comic-focused features, and a special tribute to the late *Star Trek: Voyager* producer, Jeri Taylor, by Larry Nemeck

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EXPLORING THE *STAR TREK* UNIVERSE

REPORTING TEAM: JAY STOBIE

Star Trek soars in 2025: *Star Trek: Section 31* gets January release date on Paramount+

Anticipation is ramping up for *Star Trek: Section 31*, a direct-to-streaming set to premiere on Paramount+ from January 24, with Michelle Yeoh clearly relishing the opportunity it gave her to reprise her fan-favorite role as Emperor Philippa Georgiou – a character she played in *Star Trek: Discovery*'s first season.

In the new movie, Georgiou joins Section 31, a secret division of Starfleet, first introduced in *Star Trek: Deep Space Nine*. Tasked with protecting the United Federation of Planets, she also must face the sins of her past.

Alongside Michelle Yeoh, the cast includes, in alphabetical order, Humberly González (Melle), Omari Hardwick (as Alok), Robert Kazinsky (Zeph), James Hiroyuki Liao (Barry), Emmy winner Sam Richardson (Quasi), Kacey Rohl (Rachel Garrett), Sven Ruygrok (Fuzz). Also appearing are Augusto Bitter (*EZRA*), Joe Pingue (*The Expanse*).

Cindy Goh, Nikita Kim, and Houston Wong will play Philippa Georgiou's mother, brother, and father, respectively, with Miku Martineau playing a young Philippa Georgiou.

Star Trek: Section 31 is written by Craig Sweeny, and directed by Olatunde Osunsanmi.

Star Trek: Section 31 will be available to stream exclusively on Paramount+ in the United States and in all international markets where the service is available. The movie is distributed by Paramount Global Content Distribution.

What Is Section 31?

Section 31 Is an autonomous intelligence and defense organization that carries out covert operations for the United Federation of Planets. Created by Ira Steven Behr for the *Star Trek: Deep Space Nine* episode "Inquisition," the organization was intended to act as a counterbalance to the utopian portrayal of the Federation.

In the *Star Trek: Deep Space Nine Companion*, written by Terry J. Erdmann and Paula M. Block, showrunner and executive producer Ira Steven Behr said he was inspired by a line of dialogue from the *Deep Space Nine* episode "The Maquis," spoken by Commander Benjamin Sisko: "It's easy to be a saint in paradise."

"Why is Earth a paradise in the twenty-fourth century?" Behr commented. "Well, maybe it's because there's someone watching over it and doing the nasty stuff that no one wants to think about." According to Ronald D. Moore, there was considerable debate on the origin of the organization, in particular on how the organization was formed and how long ago.

Section 31 settings and characters have appeared in dozens of episodes, novels and comics, including *Hollow Men*, by Una McCormack, and a crossover miniseries, published in 2001 that included four thematically linked novels from each of the television series which had aired before 2001, excluding *Star Trek: Enterprise*.

All Section 31 missions in *Star Trek* Online, the massively multiplayer online role-playing game developed by Cryptic Studios, are introduced by Franklin Drake, a character created for the game. The game has continued to receive updates, which are organized into episodes containing five to seven missions each.

Star Trek: Starfleet Academy

We're eagerly awaiting a launch date for *Star Trek: Starfleet Academy*, which will follow the adventures of a new class of Starfleet cadets as they come of age in one of the most legendary places in the galaxy. Even though it seems some time off, a second season has already been commissioned.

Developed by Alex Kurtzman and Noga Landau, and produced by CBS Studios, the first ten-episode season will introduce viewers to a young group of cadets, who come together to pursue a common dream of hope and optimism. Opening with an episode written by Gaia Violo, under the watchful and demanding eyes of their instructors, they discover what it takes to become Starfleet officers as they navigate blossoming friendships, explosive rivalries, first loves, and a new enemy that threatens both the Academy and the Federation itself.

Holly Hunter plays the captain and chancellor of Starfleet Academy.

Announced cadets are, in alphabetical order, Kerrice Brooks, Karim Diané, George Hawkins, Sandro Rosta, Bella Shepard and Zoë Steiner.

Additional cast members include Tig Notaro and Robert Picardo, reprising their roles as Jett Reno and The Doctor, and guest stars Oded Fehr and Mary Wiseman, reprising their roles as Admiral Vance and Sylvia Tilly, as well as recurring guest stars Gina Yashere and Paul Giamatti.

Emmy Award winner Tatiana Maslany (*Orphan Black, She-Hulk*) is a recurring guest star for season one. Her role, at press time, is unannounced.

Alex Kurtzman and Noga Landau serve as co-showrunners and executive producers of the series alongside executive producers Gaia Violo, Aaron Baiers, Olatunde Osunsanmi, Jenny Lumet, Rod Roddenberry, Trevor Roth, Frank Siracusa, and John Weber.

Star Trek: Strange New Worlds: Battling the Gorn, and facing other new challenges

Excitement is building for *Star Trek: Strange New Worlds* season three, after its intense season two finale. Back for ten more nail-biting episodes, we'll find out what happened after Captain Pike (Anson Mount) and his crew defied Starfleet to rescue Captain Batel (Melanie Scrofano) and colonists from the hostile, reptilian Gorn, leading to dire consequences.

Anson Mount has teased the show has taken even bigger creative risks and will have even more surprises, including a "Hollywood murder mystery" episode directed by Jonathan Frakes. An air date has yet to be announced at press time, but be ready for more trailers for the new season. More announcements from Paramount+, who are of course also streaming other *Star Trek* shows, including *Star Trek: Discovery, Star Trek: Picard*, and more, are expected soon.

The new season sees Cillian O'Sullivan and New Zealand actor Rhys Darby join the *Star Trek: Strange New Worlds* cast, known for his comedic roles in *Flight of the Conchords* and HBO's *Our Flag Means Death*.

Farewell to *Star Trek: Lower Decks*

Despite the end of *Star Trek: Lower Decks* with its fifth season, to the dismay of the animated show's many fans, it went out with a bang – and, of course, lives on thanks to streaming services worldwide. Returning on October 24 to Paramount+ with a double-episode premiere, the final season saw episodes in which the *U.S.S. Cerritos* was inadvertently drawn into an interdimensional portal and the crew met alternate versions of themselves, with a guest appearance by *Star Trek: Voyager*'s Harry Kim, voiced by Garrett Wang! It will be much missed.

Marking the season's debut, Vice Press released Matt Ferguson's *Star Trek: Lower Decks* Season Five Key Art and Season 1 - 5 One-Sheet Parody Posters, available to order from vice-press.com while stocks last.

The launch of the fifth season also saw the release of IDW's new interactive book, *Star Trek: Lower Decks – Warp Your Own Way*, reuniting the *Lower Decks* comics team of author Ryan North and artist Chris Fenoglio for a 208-page fully illustrated "choose your adventure" – style graphic novel.

IDW has also announced *The Art of Star Trek: Lower Decks*, due for release next July, written by the show's producer, Megan Treviño, which will include interviews with members of the art team, who will provide special insights into the making of the series and the art process.

New Starship Models and Action Figures Revealed at New York Comic Con

Fanhome debuted their official *Star Trek* Die-cast Starships collection at New York Comic Con in October, revealing eight ships from their upcoming collection. These include the already-known *U.S.S. Titan*-A and *U.S.S. Stargazer*, the *U.S.S. Farragut*, *U.S.S. Enterprise* NCC 1701-F, *SS Eleos*, The Shrike, the *Luna*-class *U.S.S. Titan,* and *U.S.S. Enterprise* NCC 1701-G.

NYCC 2024 also saw the Nacelle Company reveal its first eight 6"-7" Star Trek action figures, after announcing it had secured a license to produce figures in September. Mock-ups were on display at the show, which included Captain Edward Jellico, Peter Preston, Valkris, and Captain Rachel Garrett.

In addition, Round 2 is releasing a *U.S.S. Cerritos* 1:1400 scale model kit in January, available to pre-order now at Entertainment Earth.

● **More information on these ranges at fanhome.com and nacellecompany.com**

From Talos to Tuesday

Hallmark has announced several incredible additions to its 2024 line of *Star Trek* ornaments, including The Keeper – one of the Talosians who held Captain Pike hostage in the original *Star Trek* pilot, "The Cage." In honor of *Star Trek Generations*' 30th anniversary, the seven-inch long *U.S.S. Enterprise* NCC 1701-B Ornament With Light will also be leaving drydock this year – just not on a Tuesday.

Anniversaries abound, as *Star Trek* commemorates 45 years of cinematic adventures with the 1.84-inch tall Mini *Star Trek: The Motion Picture* Spock Ornament. Searching for even more Spock? Hallmark's five-inch *Star Trek: The Next Generation* "Unification II" Ornament With Sound depicts the elder Vulcan Ambassador chatting with Data during the events of the classic episode.

Each Keepsake Ornament is packaged in a gift box that is perfect for both collecting and gift-giving. If you'd like to purchase these outstanding ornaments or browse Hallmark's extensive assortment of *Star Trek* memorabilia, set a course for Hallmark.com

New *Star Trek* comics warp to stores in January

IDW's many *Star Trek* comic series continue in 2025, with *Star Trek: Lower Decks* #3 landing on January 15, in which the crew of the *U.S.S. Cerritos* have just received their personality guidance reports, and discover a whole star system has disappeared!

In *Star Trek* #28, debuting January 22, Lore has destroyed the multiverse, and its fate now lies in Benjamin Sisko's hands. But after the *U.S.S. Theseus* slingshots into the Celestial Temple, Sisko finds himself without his crew… or any technology… on a Bronze-age Bajor. The ancient Bajorans don't know what to make of him: Is he a terrifying threat or the prophet they've been waiting for? If Sisko is to save life itself from the Orb of Destruction, he must first save himself…

Plus, in *Star Trek: Defiant* #22 (arriving January 8), B'Elanna Torres is in the captain's chair of the *U.S.S. Defiant,* and she has a choice to make: Return home and report for duty as the mother Miral needs or continue saving the universe with her crew. Luckily, O'Brien proposes a detour adventure to dismantle minefields in the Alpha Quadrant, and B'Elanna jumps at the chance to forestall a final decision… for now.

In #23 (arriving January 29), Alexander's cha'DIch Worf has tasked him with a near-impossible task for his Errand of Valor: rescue the workers rebelling against a deuterium mega-power, Archanis Inter-Corporate. He must fight selflessly in the name of the helpless... even if it costs him his life. If that weren't enough of a challenge, a face from Alexander's bloody past appears to test where his heart truly lies.

Meanwhile, in the minefield of the Alpha Quadrant, Ro, B'Elanna, and O'Brien find themselves in a stalemate between the Cardassians and Section 31 that could end explosively.

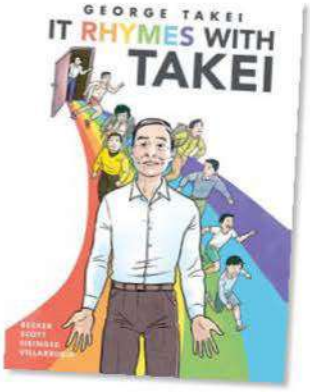
• Check out all upcoming *Star Trek* comic releases at idwpublishing.com

Beyond the Final Frontier

Graphic novel in the works from George Takei

US publisher Top Shelf Productions has announced it will publish *It Rhymes With Takei* next year, a new full-color graphic memoir from the team behind George Takei's award-winning bestseller *They Called Us Enemy*, telling the untold story of his journey from closeted actor to international gay icon. Scheduled for publication in June 2025, *It Rhymes With Takei* will offer an unprecedented view into the heart of this beloved star who played Captain Sulu in *Star Trek*, and a celebration of the warp-speed changes he has witnessed in one lifetime.

For the first time ever, George Takei shares the full story of his life in the closet, his decision to come out as gay at the age of 68, and the way that moment transformed everything. Following the phenomenal success of his first graphic memoir, *They Called Us Enemy*, the *Star Trek* actor reunites with the team of Harmony Becker, Steven Scott, and Justin Eisinger, now joined by the award-winning colorist José Villarrubia. Expect a sweeping portrait of one iconic American, navigating the tides of LGBTQ+ history.



● *It Rhymes With Takei* by George Takei, Harmony Becker, Steven Scott, Justin Eisinger, & José Villarrubia is available to order now from bookshops and comic shops | ISBN 9781603095747

Tributes Paid to Jeri Taylor

The team at *Star Trek Explorer* were saddened by the news of the death of former *Star Trek: Voyager* producer Jeri Taylor in October, whose contribution to the franchise cannot be underestimated. She was 88.

Jeri rose through the ranks during her time at *Star Trek: The Next Generation*, becoming a supervising producer on the show's fourth season, eventually becoming co-executive producer, before taking the helm on *Voyager*, serving as showrunner for the first several seasons of the series.

"Jeri Taylor was responsible, in large part, for changing my life," noted actress Kate Mulgrew, who took on the role of Captain Kathryn Janeway after Geneviève Bujold left *Voyager* very early in its production. "She was elegant, erudite, and fiercely opinionated. She wanted Kathryn Janeway to be a significant part of her legacy, and I think there is no doubt that in that endeavor she succeeded. I owe her a debt of gratitude."

Fellow *Star Trek: Voyager* actor Roxann Dawson concurred. "Not only was her contribution to *Voyager* remarkable, but she was unmistakably the female voice of *Voyager*. I know my journey both on the show and beyond is completely affected by her presence, her talent and her vision. She was the first person I spoke to about wanting to direct. And with her support and guidance, my life was changed.

"I am deeply saddened by her passing but her infectious joyful outlook on life will continue to inspire me."

Brannon Braga praised Jeri as "a great writer and showrunner and, to me, a cherished mentor.

"Jeri was generous with her wisdom and her time, she nurtured an entire staff of young writers which is a testament to her patience. I would not have a career without Jeri's intricate guidance. She taught us all so much. Her memory will live on in many ways, but perhaps most of all in the character of Captain Janeway, who reflected the best dimensions of Jeri herself. Jeri Taylor, we were lucky to know you."

"The world of *Star Trek* lost one of its giants yesterday with the passing of writer-producer Jeri Taylor," designer Michael Okuda commented, noting "she brought humanity and compassion to her work and to *Star Trek*. Her scripts include "The Drumhead," which remains one of *Star Trek*'s most powerful hours.

"Working for Jeri Taylor was always a delight. She always welcomed ideas and suggestions, even from designers in the art department. She was thoughtful and warm, and she always made us feel like we were an important part of her team... she will be missed."

"Jeri Taylor was a talented writer and a wonderful person," commented writer Robert Hewitt Wolfe. "In additional to contributing to hundreds of hours of awesome TV, she gave many writers (including me) our first jobs, launching dozens of careers. She was one of the greats, and she'll be missed."

"Jeri was the first person to interview me for the job of Science Consultant on the final season of *Star Trek: The Next Generation*, in 1993," André Bormanis recalled. "She gave me my first script assignment on *Star Trek: Voyager* a couple of years later. It is no exaggeration to say I would not be where I am today without her.

"Thanks, Jeri, for everything. May the Great Bird of the Galaxy fly you to your well-earned rest."

Jeri Taylor, 30 June 1938 – 24 October 2024

In Memoriam: Teri Garr

Actress **Teri Garr**, perhaps best known for her roles in films such as *The Conversation*, *Young Frankenstein* and *Tootsie*, over her long career died in October. She was 79. *Star Trek* fans will remember her as Roberta Lincoln in The Original Series episode "Assignment: Earth," assistant to the mysterious Gary Seven (Robert Lansing), first screened 1968, as well as roles in *Close Encounters of the Third Kind* (1977) and *Mom and Dad Save the World* (1992).

The episode was intended as a backdoor pilot for a proposed *Assignment: Earth* series. Although that was never produced, the concepts were revived in five-issue comic book series written and drawn by John Byrne, published by IDW in 2008, and by author Greg Cox, who included Gary Seven and Roberta Lincoln in three of his *Star Trek* novels, *Assignment: Eternity*, and a two-part novel, *The Eugenics Wars: The Rise and Fall of Khan Noonien Singh*.

● For more official *Star Trek* news, 24/7, be sure to bookmark startrek.com

01

WILLIAM SHATNER

STAR TREK'S CAPTAIN KIRK LOOKS BACK ON HIS LONG CAREER – AND OTHERS REMEMBER HIS WORK...

Words: Kurt Anthony Krug

Believe it or not, William Shatner doesn't like watching himself perform.

"That's right. It's very difficult. I don't like to watch," confesses Shatner, 93.

That's a bold statement coming from the man best known as Captain James T. Kirk of *Star Trek* fame, not to mention eccentric lawyer Denny Crain on *Boston Legal*, the star of *T.J. Hooker*, as well as playing a fictionalized parody of himself where. He. Speaks. In. A. Staccato. Cadence. He also appeared alongside Sandra Bullock in 2000's *Miss Congeniality* and 2005's *Miss Congeniality 2: Armed and Fabulous*. And that's just the tip of the iceberg for a career spanning over 70 years.

"Ever look at pictures of yourself at 20 and you're like, 'Oh, s***?" he says. "Imagine me looking at all those moving pictures of me from all those years ago – you get the idea."

However, he had to see himself perform after completing two multi-city tours where he hosted a screening of 1982's *Star Trek II: The Wrath of Khan*.

"When it's over, I came out onstage and the age difference between when the movie was made and now got a laugh," he notes.

Khan director Nicholas Meyer enjoyed working with Shatner.

"It's the director's job to get the best performances out of the actors that you know how to get. With different actors, you may have to employ different techniques. What I discovered with Bill, when he had to do scenes again and again, he would become either bored or fatigued. When he did… he would not put so much effort into striking attitudes. The result was he became more authentic."

TWoK is *New York Times* bestselling *Trek* novelist Greg Cox's favorite *Star Trek* movie. He praises Shatner's performance.

"One of the smartest things that movie does is acknowledge that over a decade had passed since *Star Trek:* The Original Series for Kirk as well as us, and turning that into an asset rather than a liability, by finding the poignant human drama in Kirk realizing that he's not as young as he used to be and wondering if his best, most heroic years are behind him.

"Spoiler: They're not," he continues. "Shatner rises to the challenge, showing us a whole new side of Kirk – older, a bit more rueful, painfully coming to terms with his past – while also recapturing the same charm, swagger, compassion, and daring that made Kirk an icon in the first place. It's one of Shatner's finest performances as Kirk, both new and familiar at the same time."

Born in Canada, Shatner is the second of three children and the only son in a Jewish household. He began acting when he was six in a play, and noticed he made people in the audience cry.

"It was like, 'Oh, wow. I did that.

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That's incredible!' That's never been far from my mind, and I believe is the reason why I'm an actor today," he recalls. "I started off as a kid in Montreal. It was sort of an accident. I got positive feedback from family and friends. I thought, 'That's cool. I'll try that again.' And that's what started me off."

An alumnus of McGill University in Canada, which awarded him an honorary doctorate of letters in 2011, Shatner appeared in musicals. After graduating from McGill, he worked as an assistant manager and actor at both the Mountain Playhouse in Montreal and the Canadian National Repertory Theatre in Ottawa before joining the Stratford Shakespeare Festival in Ontario for three years.

There, he understudied for Christopher Plummer in *Henry V*. When Plummer couldn't perform one night, Shatner filled in and did a different interpretation of the titular character. Plummer was impressed by Shatner's initiative (they would costar in 1991's *Star Trek VI: The Undiscovered Country*).

01 William Shatner as Captain Kirk

02 Uhura and Kirk kiss in The Original Series season three episode, "Plato's Stepchildren"

03 Christopher Plummer as Chang in *Star Trek VI The Undiscovered Country*

04 Jeffrey Hunter as Captain Pike in "The Cage"

05 BarBara Luna as Lieutenant Marlena Moreau, in the season two episode, "Mirror Mirror"

Shatner's movie career began at McGill with a bit part in 1951's *The Butler's Night Off*. He made his Broadway debut in 1956 with *Tamburlaine*. In 1958, Shatner's first major Hollywood role was *The Brothers Karamazov*, starring Yul Brynner. He appeared in 1961's *Judgment at Nuremberg*, alongside Hollywood legends Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, and Judy Garland.

"It was a great experience to be around all these people I admired, that I had admired for so long," says Shatner. "It was a very well-received film. Since Spencer Tracy was the talent, we were there for days, observing these people's performances while off-camera."

He spoke about his encounter with Tracy.

"Spencer Tracy was a hero and a great actor. I didn't know he came from the New York stage and then became a great movie star some years ago. I admired him. He did a long speech on-camera – three pages long. I said to him, 'Mr. Tracy, I didn't realize that movie actors could memorize that amount of words.' He didn't speak to me again!" he laughs.

Shatner also appeared on the small screen in numerous guest roles, most notably in two episodes of *The Twilight Zone:* 1960's "Nick of Time" and 1963's "Nightmare at 20,000 Feet", the latter remade, and parodied, numerous times.

In 1964, he played the titular character in a pilot for *Alexander the Great*, co-starring with a pre-*Batman* Adam West. It wasn't picked up for series and didn't air until 1968 due to the popularity of Shatner and West in their respective shows.

Star Trek creator Gene Roddenberry called Shatner about auditioning for The Original Series. Shatner confesses he didn't remember auditioning but got the role of Kirk.

"They had made a pilot ["The Cage"] with another actor, Jeffrey Hunter. NBC didn't want to buy that pilot, but they wanted Roddenberry to redo it because they felt it was intriguing. I was asked to come in and look at the pilot with the idea of playing the captain. I thought it was terrific," Shatner recalls.

Hollywood legend Lucille Ball, owner of Desilu Production (where "The Cage" was produced), had a hand in *Star Trek's* commissioning. After "The Cage" wasn't picked up, Ball persuaded NBC executives to consider a second pilot – something unheard of – which they did, with Shatner replacing Hunter as the leading man. Shatner debuted as Kirk in the 1966 episode, "The Man Trap." The second pilot, "Where No Man Has Gone Before," aired as the third episode of the first season.

"Science fiction heroes need to have big personalities if they're going to stand out against all the futuristic sets and gadgets and creatures," Cox feels. "This was never an issue when it came to Shatner's dynamic, charismatic performances as Kirk. No matter what bizarre, unearthly wonders were filling the screen, Shatner seized your attention and gave you somebody to root for. And Shatner was impressively versatile in the part, showing us many different facets of Kirk, depending on the circumstances: bold, decisive, pensive, troubled, charming, light-hearted, romantic, passionate, determined, agonized, whimsical, you name it. No matter what the writers threw at him – drama, tragedy, comedy, whatever – Shatner met the challenge with aplomb and star quality to spare."

"I WAS ASKED TO KISS A VERY BEAUTIFUL WOMAN. WITHOUT ANY RELUCTANCE, I DID. THEN IT WAS BANDIED ABOUT FOR A WHILE THAT IT WAS INTERRACIAL... I THINK IT'S HYPED HIGHER THAN IT OUGHT TO BE."

Star Trek third season episode, "Plato's Stepchildren," featured the first interracial kiss on network television between Kirk and Nyota Uhura (Nichelle Nichols).

"I was asked to kiss a very beautiful woman. Without any reluctance, I did," says Shatner. "Then it was bandied about for a while that it was interracial... I think it's hyped higher than it ought to be."

BarBara Luna worked with Shatner on *Star Trek* and *T.J. Hooker*, calling him a "gem of an actor and loving human being." She played Lieutenant Marlena Moreau on the classic episode, "Mirror, Mirror," where Kirk and company are transported to an alternate universe where their counterparts are evil.

"While working with him on *Star Trek*, as he portrayed the good Captain Kirk in an alternate universe was, for me, an absolute lesson in acting," recalls Luna. "As an actress, I wondered how he was going to play Kirk in an unfamiliar situation, not let on who he really was, which would affect how I would portray Marlena. He was brilliant – and I don't use that term loosely. He walked that fine line, which is not easy to play, never letting on that he was a stranger in a strange land, which allowed my character to not be suspicious until... the kiss! I think that's when Marlena knew something was up and, yes, Mr. Shatner was and probably still is a good kisser!"

Shatner played Kirk in *Star Trek* and voiced him on *Star Trek: The Animated Series* in the 1970s. He reprised this role in seven movies, starting with 1979's *Star Trek: The Motion Picture*, ending with 1994's *Star Trek Generations*.

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"The role is that of a leading man, a warrior with an intellect. There's nothing not to enjoy. It's good writing and I enjoyed playing the role," Shatner comments.

His last appearance as Kirk was at 2013's Oscars, where he told host Seth MacFarlane not to perform his controversial song-and-dance number, "We Saw Your Boobs."

"MacFarlane devised that opening scene," says Shatner. "I thought it was very funny."

His last canonical appearance as Kirk was in *Star Trek Generations*, where he teamed up with Captain Jean-Luc Picard (Sir Patrick Stewart). He wrote about how he felt about Kirk's death in *Star Trek Movie Memories*. "And now, with the fight scene in the can and nothing else to distract me, I rode through the blackness of the desert night into the neon haze of Las Vegas, back to my hotel, where I spent the night sleeplessly mourning the death of Captain James T. Kirk."

06 Kirk confronts Soran in *Star Trek Generations*

07 Leonard Nimoy as Mr Spock

08 The official NS-18 crew portrait, taken in October 2021. Left to right: Dr. Chris Boshuizen, William Shatner, Audrey Powers, and Glen de Vries

Now that 30 years have passed since *Generations*, Shatner has a different perspective.

"Do I miss playing Captain Kirk?... I've done other things, I'm having a good time," he says. "Certainly, *Boston Legal* was a great deal of fun and extremely well-written. I'm grateful to have been able to play that part. It was great fun to play."

Shatner won two Emmys and a Golden Globe for *Boston Legal*, created by David E. Kelley.

"I met David for breakfast before he hired me... During breakfast, he saw that I could put two words together. Do you know what he said? 'This man is a little bit senile.' I said, 'I can do that!'" recalls Shatner. "I had the impression David was watching those dailies and seeing me and writing for my character. One day, I pick up the script, which called for Denny Crane to say his name three to four times... On the last show, I had a line, 'I've always thought of my life as TV show.' That's the explanation. He's always acting, that's why he says, 'Cue the music!'"

Jonathan Frakes (alias Commander William T. Riker) appeared in *Generations* with Shatner, although they didn't share any scenes.

"The Godfather of us all, who is living life to the fullest," says Frakes. "A good friend and a colleague."

Shatner has high praise for Chris Pine and Paul Wesley, who have succeeded him as Kirk in the three rebooted *Star Trek* movies and on *Star Trek: Strange New Worlds*, respectively.

"Pine's wonderful. He's good-looking, he's talented, he's athletic – he's got all the equipment to be a leading man in movies for years to come," says Shatner. "Wesley's young and handsome... a brilliant performer, a guy who's gonna go very far."

Fans have asked Shatner numerous times who would win if Kirk fought Picard. Shatner gave an answer.

"Kirk would kick Picard in the shins," said Shatner. "Patrick is a great actor and a wonderful man… I admire him tremendously."

Shatner grew wistful talking about longtime costar Leonard Nimoy, who played Mr Spock, who died in 2015. He regretted that they weren't as close at the time of his death. He even wrote a book about him called *Leonard: My Fifty-Year Friendship with a Remarkable Man*.

"I didn't have a brother growing up. Leonard and I were born within four days of each other – he was born in Boston, I was born in Montreal. It was almost a sister city.

"Many of life's problems were his as much as they were mine," he continues. "We had so much in common: Divorce, death, money. We were united. He was my best friend, I was his… He got divorced, I got divorced. Throughout it all, Leonard was my brother. Then something happened and it will remain a mystery to me for the rest of my life. He stopped talking to me about three months before he died. He wouldn't take my calls. Something went wrong in our relationship. Before he died, I wrote him a letter saying 'I'm so sorry if I've done something to you.' Later on, his daughter (Julie) and his son, Adam, told me how much he loved me."

He continues: "His was a slow illness, his emphysema. Imagine dying of that: Your lungs fill up slowly and you can't take a breath and you know it's coming. Imagine being able to not catch your breath. I've often lived with that thought of what torture emphysema must be like… You run out of breath and your body renews itself. Imagine not being able to renew yourself? Doctors said sometimes when people get deathly ill like that and it takes time to die, they don't want to see anybody, they don't want to expound the energy to tell you what it's like or they feel embarrassed. Whatever it is, it's not uncommon for people who are deathly ill to reject companionship. I hope that's what it was with him."

"THE ROLE IS THAT OF A LEADING MAN, A WARRIOR WITH AN INTELLECT. THERE'S NOTHING NOT TO ENJOY. IT'S GOOD WRITING AND I ENJOYED PLAYING THE ROLE."

On October 13 2021, Shatner became the oldest person at 90 to fly into space aboard the *RSS First Step*. Sponsored by Washington-based Blue Origin, LLC, this was the privately funded aerospace manufacturer's second crewed sub-orbital spaceflight.

"When I glanced back at Earth, I was filled with the emotion of how small it is, how vulnerable it is, and how we need to take care of it," he says.

In 2022, Shatner, along with fellow *Star Trek* actor Whoopi Goldberg, who played Guinan, and current *Trek* overseer Alex Kurtzman, was honored at the 18th annual Brandon Tartikoff Legacy Awards by the National Association of Television Program Executives in Los Angeles, where he received a Lifetime Achievement Award. His *Better Late Than Never* costar Henry Winkler presented it to him.

"What is a lifetime achievement? Here's what I think is worthy of a lifetime achievement: In all of us, we carry within us that inner child… who's angry and happy but mostly inquisitive, mostly questioning – 'Why is the sky blue, Dad?' That inquisitiveness, that curiosity about life – 'Why do the leaves turn? Look at the beauty of the flowers! Look at the ocean!' – the curiosity about life around us, about *our* lives around us… about everything – that's the child in us. That's the person in us who inquires and is never dulled by experiences. You've got to rub the callouses off experience and make us soft and original like we were when we were that age.

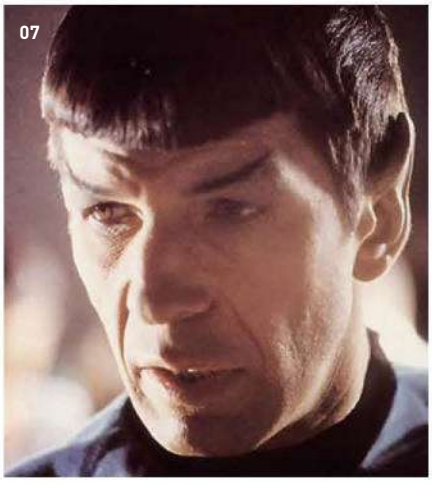
"I've tried throughout my life to keep that inner child alive and curious – that may be an accomplishment and I encourage you all to think about that," he explains.

When asked what's it like to be an icon, Shatner sarcastically replies: "I feel warm and fuzzy all over, actually." Turning serious: "Being an icon, that hasn't any reality to me… I'm answering questions as intelligently as I can, and it doesn't seem out of the ordinary. Doesn't everybody do this? I've been at it so long that being an actor… and being asked questions is my work. I don't think of it as being an icon."

Shatner rounds off with his insight about what gives *Star Trek* its staying power, after nearly sixty years.

"People have hope for the future because of *Star Trek*," says Shatner, who, by the time this interview is published will be readying for a ten-day Antarctic cruise with his fans, alongside NASA astronaut Captain Scott Kelly and many other luminary explorers. "The future is very clouded right now and this show offers possibility of things getting better."

William Shatner is online at williamshatner.com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"Q" & A with John de Lancie

A chat with the actor who plays *Star Trek*'s best-known superbeing...

WORDS: KURT ANTHONY KRUG

When John de Lancie got a call in 1987 to audition for Q – his most famous role – for *Star Trek: The Next Generation*, he didn't show up.

"I was doing a play, *Terra Nova*, at the time at the Mark Taper Forum in Los Angeles. My agent told me I had an audition tomorrow at 4:30 p.m. or something like that. I said, 'I can't just leave rehearsals.' I was told to try to work it in. I didn't go," recalls de Lancie. "A week later, she told me, 'There's a producer who keeps calling for you. What if we scheduled the audition at lunchtime? They're willing to do that because they want to see you.' I said, 'Okay.' I had an hour to shoot up from downtown L.A. to the Paramount lot and do the audition."

So de Lancie auditioned. After he was done, a man put his hand on his shoulder and complimented de Lancie.

"He said, 'You make my words sound better than they are.' It was *Star Trek* creator Gene Roddenberry – and I had absolutely no idea who he was! He said, 'We'll be seeing more of you.' I'm like, 'Riiiight' and made a beeline to get back to my rehearsals," says de Lancie.

Another man spoke to de Lancie on his way out. It was the late Leonard Maizlish, Roddenberry's attorney and point man.

"'They're gonna hire you. I'm the producer who keeps calling for you. This is a payback,' he said. I had no idea what he was talking about. He told me: 'About four to five years ago, I was in the hospital and had a quadruple bypass, and you made me laugh when I thought I was gonna die' – Leonard was flat on his back in the hospital and forced to watch *Days of Our Lives*, the daytime drama de Lancie starred on – 'And I decided if I ever had a chance, I would give you an opportunity.' That's how I got the job."

Q (named after Janet Quarton, a friend of Roddenberry's) debuted in the *Star Trek: The Next Generation* pilot episode called "Encounter at Farpoint," where he meets his arch rival, Captain Jean-Luc Picard (Sir Patrick Stewart) for the first time. An extra-dimensional, nigh-omnipotent being from the Q Continuum with godlike powers, Q puts humanity on trial, stating it's become a threat to the universe. Humanity, as represented by Picard and the *U.S.S. Enterprise* NCC-1701-D crew, pass the trial – at least in "Farpoint."

As the series progressed, Q ("a simple name for a complicated being," in the character's own words) was more of a gadfly to Picard and company with his Machiavellian agenda, and wasn't above playing malicious jokes on these "lesser beings" for his own amusement, not to mention helping them out in his own warped way. Q once told Picard that he is "the closest thing I have in this universe to a friend."

"I think I brought a very different energy to the show. They began to write to that energy. I also resisted playing the character as a villain just to be able to make the hero look better. I approached it as if I were the hero – at least another hero. I tend to fragment a lot of what I do, just for purposes of keeping people interested," says de Lancie. "Those three things helped… What Gene wanted to do was go immediately into episodic TV. The studio insisted it was a movie-of-the-week. Reluctantly, Gene added another hour to the *The Next Generation* pilot. All of those things… it was a little bit of a perfect storm."

As far as de Lancie was concerned, it was a job and he was done. He didn't expect to be back, but he was. Across *The Next Generation*'s seven seasons, de Lancie appeared on eight episodes, and also appeared as Q on one episode of *Star Trek: Deep Space*

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Nine, three episodes of *Star Trek: Voyager*, one episode of *Star Trek: Lower Decks*, nine episodes of *Star Trek: Picard*, and several video games. With his close friend, the late Leonard Nimoy (Spock), de Lancie created a company called Alien Voices. Under this label, they did a number of audio productions, including *Journey to the Center of the Earth* and the *Spock vs. Q* audio series.

"It was a couple of years into *The Next Generation* when somebody told me, 'Gosh, you're a major character in sci-fi.' I just went, 'Really?'" says de Lancie. "I just think the writing allowed me to bring an energy that was appreciated."

He loved working with Patrick Stewart.

"It was easy to work with him because it's this who's-on-top dynamic, these two A-types going at each other," says de Lancie. "Technically, we could do the same thing from an acting point of view. If he wanted to get oh-so British on me, I could get oh-so British on him back. 'You want some Shakespeare, here's some Shakespeare.' It was fun!"

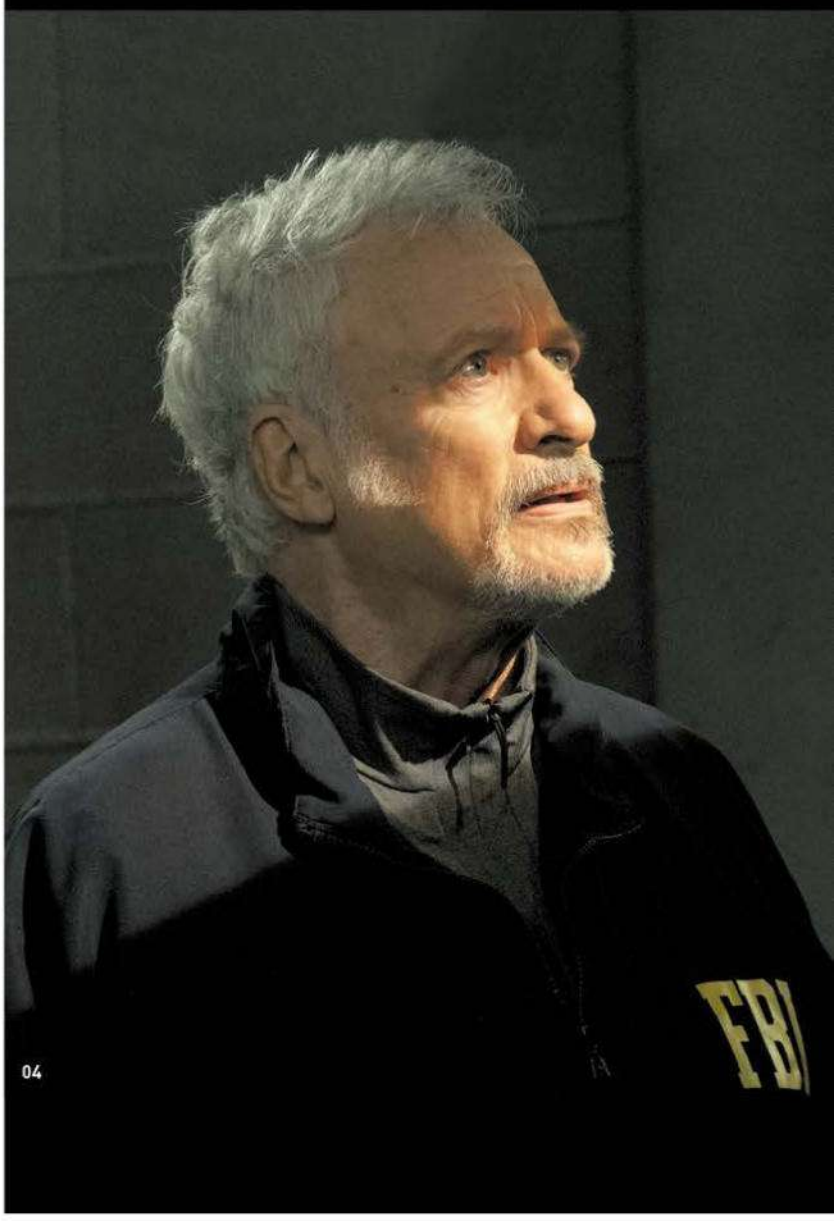
He also loved working with Kate Mulgrew, alias Captain Kathryn Janeway on *Star Trek: Voyager*, whom he has known for more than four decades.

01 *Star Trek: Picard* season two, "Mercy"

02 *Star Trek: The Next Generation* season one, "Encounter at Farpoint"

03 *Star Trek: Picard* season two, "Farewell"

04 *Star Trek: Picard* season two, "Mercy"



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"I THINK I BROUGHT A VERY DIFFERENT ENERGY TO THE SHOW. THEY BEGAN TO WRITE TO THAT ENERGY."

"We knew each other when we were doing shows in Seattle," recalls de Lancie. "In L.A., she and (her then-husband Robert H. Egan) were involved in the theater scene and so was I. We've known each other for years; it's always fun to work with Kate."

Asked if he had a favorite Q episode, de Lancie didn't offer an easy answer.

"Of all the episodes, if you put them all together, it would be 'All Good Things' (*The Next Generation*'s series finale)," says de Lancie. "I don't think of it that way, because I have so little to do with putting together an episode. I think much more in the weeds, much more specifically. The stuff I did just recently on *Picard*, there's a nice scene where Picard and I are essentially saying goodbye. That stands out in my mind. I see it more like that than I do an episode. [*The Next Generation* producer] Ronald D. Moore is such a wonderful, wonderful writer; he wrote the *It's a Wonderful Life* episode ('Tapestry' on *The Next Generation*). People like that episode quite a bit."

Q made a surprise cameo in the post-credits scene of the *Picard* series finale, "The Last Generation," after he was believed to have "died" in the *Picard* second season finale, "Farewell." Q introduces himself to Jack Crusher (Ed Speleers), son of Picard and Dr. Beverly Crusher (Gates McFadden), informing him that his trial has just begun.

"I was delighted to do that scene," says de Lancie. "It was fun."

That begs the question: Will we see Q again? While de Lancie is definitely open to reprising his role as Q, he's just not sure if it'll happen.

"I don't know," he said. "I don't think anyone knows. Maybe the higher-ups know, maybe not even them."

He gave his insight about *Star Trek*'s staying power after more than 57 years.

"What I hear, I'm certainly speaking for myself – and I daresay speaking for most of us who've done the show – is the people who watch the show are far more affected by the show and have so much more than they get from it than we do," said de Lancie. "The show brings people together. How many times have I been told, 'My mom and I used to watch this show' or 'My dad and I used to watch this show and we really bonded over it'? They remember it as part of their youth. Somebody will say to me, 'Thank you so much for being such an important part of my youth.' I'm like, 'Omigod.'

"There is something to be said about being inclusive and tolerant and trying to make things work as opposed to the world we're living in right now," de Lancie suggests. "The hope for a better future is really strong medicine – though I'm not sure if 'medicine' is quite the right word – it's very attractive."

John de Lancie's Other Roles

An alumnus of Kent State University in Ohio and the Julliard School in New York City, Pennsylvania native John de Lancie has appeared on numerous TV series. Before becoming Q, his best-known role was Eugene Bradford on 520 episodes of the daytime soap opera *Days of Our Lives*.

Throughout his long career, de Lancie has had guest roles and recurring roles on *Breaking Bad, Charmed, Andromeda, Stargate SG-1, The Librarians, Torchwood: Miracle Day, The Practice, The Outer Limits, The Secret Circle, CSI: Crime Scene Investigation, The West Wing*, et al.

"For most actors, myself included, it's rare to stand in the middle of a circle and go, 'Eeny-meeny-miny-moe – I'll do that project or this one," the actor explains. "I did these shows because they were offered to me or I auditioned for them. Some of them I remember well, others not so well."

Some of de Lancie's notable movie roles include 1990's *Taking Care of Business* (alongside *The Next Generation* co-star Gates McFadden), 1992's *The Hand That Rocks the Cradle*, 1996's *Multiplicity*, and 2009's *Crank: High Voltage*. His voice can be heard on *Batman: The Animated Series, Young Justice, DC Super Hero Girls* (as Mr. Freeze), *Justice League Action* (as Brainiac), *Olaf's Frozen Adventure, My Little Pony: Friendship is Magic*, and *Saving Private Ryan* (as one of the letter readers in an uncredited role).

"I was brought in to do some reading of a bunch of letters. Two years later, I started getting checks for it. They're little residual checks. The answer is yes, my voice was in *Saving Private Ryan*," he explains.

De Lancie has also performed as an actor with numerous major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, and the Montreal Symphony, to name a few. He was the host of the L.A. Philharmonic's "Symphonies for Youth" for four years. In addition, he wrote and directed ten symphonic plays. These 90-minute programs are fully staged productions with orchestra, produced with the Milwaukee, St. Paul Chamber, Ravinia, L.A., and Pasadena Orchestras.

He was also the writer, director and host of *First Nights*, a concert series at Disney Hall with the L.A. Philharmonic. He recently did an eight-city tour of the United States, performing Igor Stravinsky's *The Soldier's Tale* with the Curtis Institute of Music in Philadelphia, PA.

"I've worked with symphony orchestras for 30 years," he says. "I create major symphonic theater events. I used to do straight narrations. I was involved in gala events, including *A Midsummer Night's Dream* and *Romeo and Juliet*, using 13 different composers with 65-75 people on stage. I did my version of *Peer Gynt*. I've done movie music from (1953's) *Invaders from Mars*, (1938's) *The Adventures of Robin Hood*, (1961's) *Mysterious Island*, and, of course, *Star Trek*."

Robin Hood's Errol Flynn really made an impression on him.

"There was something about his acting that I loved," says de Lancie. "He makes it look fun and look like he's having a good time. That's sort of how I act – certainly in the character of Q."

One of de Lancie's standout roles is on AMC's critically-acclaimed award-winning crime drama, *Breaking Bad*. He played air traffic controller Donald Margolis, father of Jane (Krysten Ritter), a recovering drug addict who becomes Jesse Pinkman's (Aaron Paul) lover. Jane enables Jesse to start taking heroin.

"I have two strong impressions of when I did that show," recalls de Lancie. "You walk on sets, and it doesn't take long to know whether it's a mediocre set or a set that's really run well. Every once in a while, you go on a set that is at the top of its game. That was my experience when I went to Albuquerque to shoot those episodes of *Breaking Bad*, so there's that."

The second impression was when a young man, who was a drug addict and already been living hard at 22-23, approached de Lancie on the street.

"He looked at me askance and asked, 'Are you Jane's father?' 'I am.' He was like, 'Yeah, now I know what my parents went through.' I thought, 'Wow,'" says de Lancie. "That's pretty amazing, that this young man who obviously had drug problems and his friends, his girlfriend, his parents, his teachers, and everybody else said to him, 'What are you doing?' But it took a television show and seeing the pain of somebody acting as the father had for his daughter who was descending into drug abuse. It took the pain that was on my face and the pain of that story to finally get through to him, so that he could say, 'I finally know what my parents went through.' I was very proud of that. That's powerful."

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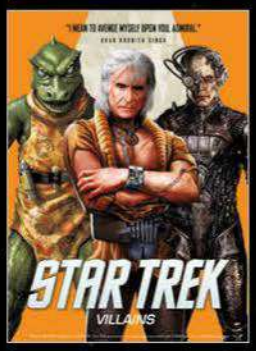
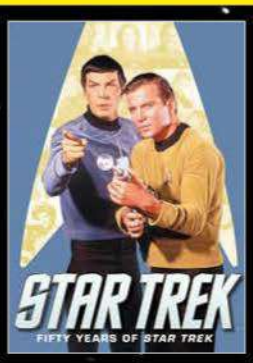
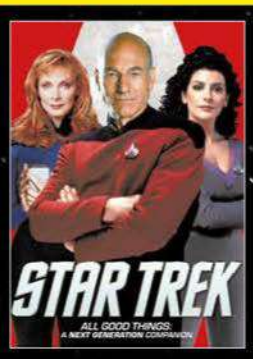


Star Trek: Villains

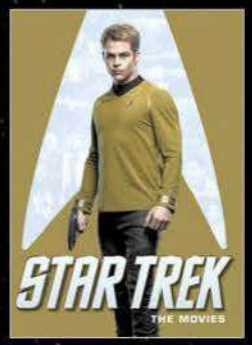


Star Trek: Fifty Years of *Star Trek*

Star Trek: Epic Episodes



Star Trek: All Good Things



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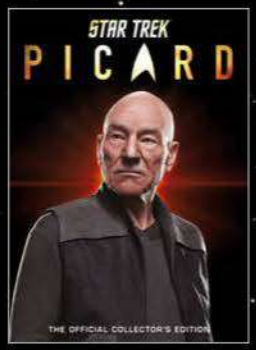

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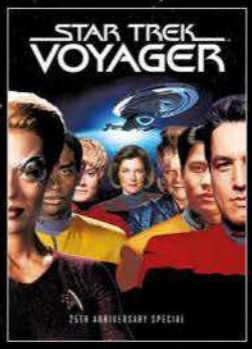
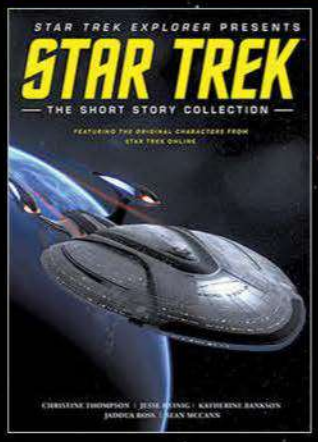


Star Trek: Voyager 25th Anniversary

THRILLING ORIGINAL SHORT FICTION



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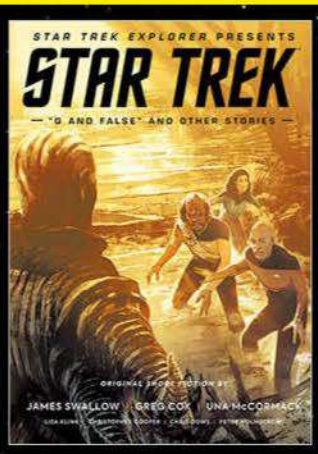

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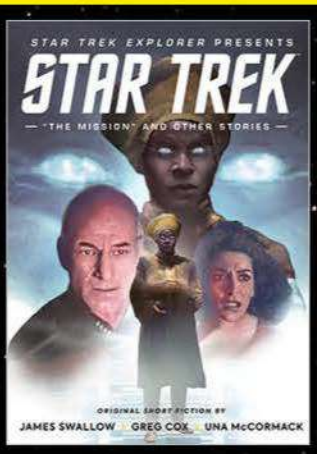

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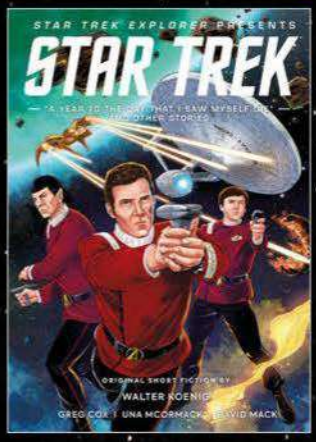

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Q ARE YOU? Q? Q? Q? Q?

By Kurt Anthony Krug

Although he's the first and most famous Q, John de Lancie isn't the only actor to who have portrayed Q across the *Star Trek* franchise.

The name "Q" applies to other members of the Q Continuum, a higher plane of reality accessible only to the godlike denizens of the Q Continuum and their invited guests. In the case of "lesser beings," their minds do not possess the capacity to perceive the realm as it is. Instead, they perceive it in ways they can understand. For example, as a road stretching around an entire planet, with one rest area, a run-down gas station, and general store, as depicted in the second season episode of *Star Trek: Voyager* ,"Death Wish" . Or as America during the Civil War of the nineteenth century as originally seen in *Voyager*'s third season episode, "The Q and the Grey."

Starting with 1987's "Encounter at Farpoint," the pilot episode of *Star Trek: The Next Generation*, the nigh-omnipotent Q has been a major part of the *Star Trek* mythos. Other actors who have played other members of the Q Continuum include Olivia d'Abo, Corbin Bernsen, Gerrit Graham, Suzie Plakson, Keegan de Lancie.

"Although de Lancie is and was great as our favorite Q, it was always cool to be reminded that he wasn't the *only* Q," said *New York Times* best-selling novelist Greg Cox, author of *Star Trek: The Q Continuum* trilogy of novels. "Bernsen, Graham, and Plakson all showed us different aspects of the Continuum, from the stern to the poignant to the archly imperious."

COMMANDER WILLIAM T. RIKER
(JONATHAN FRAKES)

Q made his second appearance on *Star Trek: The Next Generation* in the first season, with the episode "Hide and Q," in which Riker is granted the powers of Q, but, as the story develops, there's a price to be paid if Riker uses his abilities.

"Jonathan Frakes is a wonderful director to work with," says de Lancie. Frakes directed de Lancie in the *Star Trek: Picard* episodes, "Fly Me to the Moon" and "Two of One." "He makes everyone feel comfortable and part of the team. I like to say that Jonathan makes everything better."

"de Lancie is unique – a term I don't use loosely," says Frakes. "He's a brilliant, clever, inventive, fearless actor. I've always told him he was a litmus test for us on *The Next Generation*. He would join us periodically and gauge our condition."

Q2
(CORBIN BERNSEN)

Best known for *Major League*, *L.A. Law*, and *Psych*, Emmy-nominated actor Corbin Bernsen made an uncredited appearance on the third season *The Next Generation* episode "Déjà Q" as another Q or Q2 (this name wasn't used onscreen but was for production purposes, to prevent any confusion between Bernsen and de Lancie's respective characters). This Q is much more benevolent than de Lancie's.

"I got a call one day from my agent: 'Want to be on *Star Trek*?' I said, '*Star Trek*? Great! Sure!' I was working in the morning on *L.A. Law* and went over and shot it in the afternoon/early evening," Bernsen recalls. "I only had a couple of scenes as I recall. We're talking almost thirty five years ago now." He adds with a laugh: "All I remember was, 'Man, I'm glad I'm not doing a series where I have to wear a spandex suit!'"

Much to his shock, Bernsen, who to this day is astounded the character is still remembered by fans, was unaware his guest appearance went uncredited.

"I didn't even know that! This is the first time I heard it!" he says. "That tells you something about me: I don't really care about that stuff all that much. That doesn't change the fact that here we are, thirty five years later, and you're kindly calling me up and interested in talking about it."

MISS Q/LADY Q
(SUZIE PLAKSON)

No stranger to *Star Trek*, Suzie Plakson has played the Klingon K'Ehleyr, Worf's (Michael Dorn) mate on the *Star Trek: The Next Generation* episodes "The Emissary" and "Reunion" and Dr. Selar in "The Schizoid Man." She also appeared as Tarah, the first female Andorian in the *Star Trek* franchise on "Cease Fire," the second season episode of *Star Trek: Enterprise*.

Arguably, Plakson's best-known *Star Trek* role is Miss Q/Lady Q, the love interest of Q and mother of his child in "The Q and the Grey." It's also Plakson's favorite *Star Trek* role, by far.

"I'm a big fan of witty, urbane comedy – and that writing bore some resemblance to my natural proclivities for that kind of acting," said Plakson.

The funniest scene of the episode is Q and Miss Q procreating, where they simply touch fingers, which are energized, and compliment each other's prowess, with Janeway looking on. "That was fun and a lovely day outside," recalls Plakson. "We weren't stuck on the starship set."

"It was a total missed opportunity that they didn't use us together again," she laments.

AMANDA ROGERS
(OLIVIA D'ABO)

The *Star Trek: The Next Generation* creators were interested in casting singer/actress Olivia d'Abo – the daughter of Mike d'Abo of Manfred Mann fame, who was playing hippie sister Karen Arnold on the Emmy-winning period drama *The Wonder Years* at the time – as Amanda Rogers in the sixth season fan-favorite episode, "True Q."

"They were looking for a specific quality," recalled d'Abo. "I didn't know much about the character at all, but I was fanatical about *Star Trek* because I'd grown up on it. I didn't know much about Amanda Rogers until I auditioned... What attracted me to her was the vulnerability yet the tremendous power she had."

In "True Q," Amanda is a Starfleet intern, who plans to study biological sciences under Doctor Beverly Crusher. Before too long, Amanda exhibits unusual abilities, and Q's quickly on the scene, revealing that although born in Kansas, Amanda is a Q. Her parents, who had assumed human form were also Q, killed by the Q Continuum as punishment for being unable to resist using their powers.

"It was a strange episode, to be honest," recalls de Lancie, the episode effectively seeing Q give Amanda a choice between staying human, or becoming a full Q. "I always felt that the episode was a little symmetric but sort of weird. But Olivia was a delight to work with. She's very sweet."

d'Abo has the distinction of playing the first female Q in the *Star Trek* franchise.

"It was brilliant," she said. "There were certain aspects to the script when reading it, her journey... her spirit. She was very strong and a deep thinker and very intelligent. She used her powers ultimately in the best possible light. I was also attracted to her strength and the fork in the road she'd come to, where she had to make a decision about which way she wanted to exercise that power she has within her. That power is within all of us.

"What it came down to with her is, I loved her morals and her values. Yes, she had incredible guidance from Picard and Crusher [but] Q was like the monkey on her back, 'No, Amanda, you can do so much with this power if you go a little bit more in the dark.' To me, that was a beautiful moment to be able to play."

QUINN
(GERRIT GRAHAM)

In "Death Wish," New York City native Gerrit Graham portrayed a suicidal member of the Q Continuum, rescued from inside a comet by *U.S.S. Voyager*, taking the name Quinn. Making his first appearance on *Star Trek: Voyager*, de Lancie's Q appears, seeking to reimpose the Q Continuum's sentence and reimprison Quinn.

"The late *Voyager* co-creator Michael Piller's son, Shaun, pitched that idea of a Q wanting to commit suicide," says de Lancie. "That was also a very good episode, I thought.

"The best Q episodes had to have something of a weightier philosophical element attached to them, as far as I was concerned."

COLONEL Q
(HARVE PRESNELL)

The late Harve Presnell portrayed Colonel Q in "The Q and the Grey," the leader of the Qs opposed to Q's "so-called freedom faction" and wants to end the Q Civil War by the "most expedient means possible." Q wants to propose a non-violent truce with Janeway, urging Colonel Q to listen to reason. He refuses, putting both Janeway and Q in chains, and plans to execute them both.

A trained opera singer, Presnell, who died in 2009, aged 75, appeared in Broadway's 1960 production of *The Unsinkable Molly Brown*, and the 1964 film adaptation of the same name, for which he won a Golden Globe. From 1970 – 1995, he worked mostly on Broadway, London's West End, and other touring productions. In his early 60s, Presnell experienced a resurgence in his movie career, appearing most notably in films such as *Fargo*, *Face/Off*, and *Saving Private Ryan*. On television, he had recurring roles on shows such as *Lois and Clark*, *The New Adventures of Superman*, *The Pretender*, and *Dawson's Creek*.

Q JUNIOR (KEEGAN DE LANCIE)

Conceived by Q and Miss Q at the end of "The Q and the Grey," Q Junior returns as a young man, played by Keegan de Lancie, the eldest of de Lancie's two sons with wife Marnie Mosiman, who left acting to pursue a career as a diplomat in the United States Foreign Service. "Q2," a season seven episode of *Star Trek: Voyager*, was also de Lancie's final episode on the show, and his final live-action appearance as Q until the 2022 second season premiere of *Star Trek: Picard,* "The Star Gazer."

A chip off the old block, Q Junior is just as big and irrepressible a troublemaker as his father. As a result, Miss Q has disowned him, and the Q Continuum wants to strip Q Junior of his powers and turn him into an amoeba. Desperate, Q turns to Janeway, hoping Q Junior can learn something from her.

"That was a little weird," admits de Lancie , who found playing the father to his real-life son hard. "One of the things when you are acting... I liken it to playing tennis. If it's a tournament, not a practice, then you, as one of the tennis players, are not putting your attention on the other person and wondering if they're okay. 'Is this a good day for you? How can I help you?' That's not what you're doing when you're acting.

"That's what you're doing when you're a father, who's wanting to make sure his son's all right." He adds, laughing: "All of those instincts are completely contrary to Q's instincts. While I'm delighted he had a good time, which was where all of my attention was, it wasn't quite as easy for me because it split my focus."

Alongside Peter David, de Lancie co-wrote *I, Q*, the 1999 *The Next Generation* novel about Q raising his son.

JUDGE Q (LORNA RAVER)

Lorna Raver played one of the three Q judges (all of whom appear in the same judge's robes Q was attired in on "Farpoint" and "All Good Things...") on "Q2." She is the only one of the three Q judges with a speaking part, and the role is one of Raver's eleven times playing a judge.

A veteran of the stage, Raver, who retired from acting in 2014, has also guest-starred on the TV series *Bones, Grey's Anatomy, NYPD Blue, Eli Stone, Boston Legal, Weeds, Malcolm in the Middle*, et al. She had a recurring role on the daytime soap opera *The Young and the Restless*. She received critical acclaim as Mrs. Ganush in 2009's *Drag Me to Hell*.

HONORARY Q: TRELANE

Played by the late William Campbell, Trelane served as the prototype for Q. Debuting in the first season episode of *Star Trek:* The Original Series, "The Squire of Gothos." In the story, the godlike Trelane, who has been studying Earth history for 900 years, particularly military history, kidnaps Captain James T. Kirk and several members of the *U.S.S Enterprise* crew. As the episode plays out, Trelane is revealed to be a child, and his antics are ended by his parents – two bodiless energy beings voiced by Barbara Babcock and Bart La Rue.

"When I saw Campbell play that part, I thought he did a wonderful job playing Trelane," says de Lancie.

"About three to four years [into *Star Trek: The Next Generation*], I began getting a lot of questions from fans about Trelane," he expands. "I'd say, 'Listen, guys, help me out here: Who's Trelane?'

"Somebody sent me a video tape. I looked at it – 'Oh, very interesting. I've put this together and I have no idea whether it's true or not.' [Creator Gene Roddenberry] and I had a couple of lunches together, but we never talked *Star Trek*… I wish now I could have asked him some of these questions, because I didn't know what questions to ask him."

According to de Lancie, when he had to add an extra hour to "Farpoint," whether it was consciously or subconsciously, Roddenberry – who was writing under the gun – no doubt thought about the characters he created for The Original Series.

"The Trelane character jumped out," said de Lancie. "I think there's sinew in there between Trelane and Q."

In fact, it was established in *Q-Squared*, Peter David's 1994 *Star Trek: The Next Generation* novel, that Trelane was indeed a member of the Q Continuum. Furthermore, Q was his godfather. David explained that Trelane's name meant he could operate in "three lanes" of alternate realities at the same time, which he subsequently merges into one. Q and Picard manage to stop him with Q separating and restoring the realities at the end.

"In Gene's mind, Trelane was a successful character, and he wrote something similar with Q," said de Lancie. "When you think about it, the premise was, 'I'm putting you guys on trial. You're now in my territory. You're in my backyard called the universe. Why do you feel that you deserve to be out here?' At first blush, Q's not a serious character; he seems like a super silly character, very mercurial. Those are some of the same elements Trelane had."

Campbell, who died in 2011, aged 87, also played the Klingon Koloth, in the beloved second season episode of The Original Series, "The Trouble with Tribbles."

MISTAKEN FOR GODS

"WHAT DOES GOD NEED WITH A STARSHIP?"

Not every wannabe deity turns out to be Q or Charlie X. Some of the powerful entities encountered by Starfleet love to play god, but tend to reveal fatal flaws that keep 'em stranded, imprisoned or vulnerable to Kirk attack! Or, conversely, some are genuinely so powerful that biped humanoids are nothing but something to study or play with.

WORDS: RICH MATTHEWS

09 KES

(STAR TREK: VOYAGER – "THE GIFT")

Yeah, this is a cheat, but Kes doesn't get enough credit so we're giving her ascension to the ethereal plane a shout-out as we only saw this version of her once. Plus, she used her new non-corporeal skills to send *U.S.S Voyager* some 9,500 light years closer to Earth by pushing them out of Borg space. Pretty cool.

06 METRON

(STAR TREK – "ARENA")

Ancient Greek God being who put Kirk and the *U.S.S. Enterprise* through a Q-like test of their humanity by transporting the Captain down to a planet to go mano-e-Gorn to decide which of their warring ships would be destroyed. Kirk's sparing of the Gorn convinced them the Federation wasn't entirely savage and all were spared, with the *U.S.S Enterprise* "transported" 1,600 light years from Metron space.

08 DOUWD

(STAR TREK: THE NEXT GENERATION – "THE SURVIVORS")

These "immortal beings of disguise and false surroundings" were encountered by Picard and crew when they encountered a Douwd living in human form as "Kevin Uxbridge" on a devastated planet. Turns out poor Kev had fallen in love with and married a human before she was killed by Husnock, and he got mad then wiped them out. Very sad.

07 EDO GOD

(STAR TREK: THE NEXT GENERATION – "JUSTICE")

Powerful inter-dimensional lifeforms worshipped by the Edo, whose outlandish "laws" Wesley broke then faced execution. Picard's obvious wish to save Wesley brought the *U.S.S. Enterprise* NCC 1701-D in direct contact with their Gods, who interfaced with Data from their semi-transparent orbiting "station." Luckily, Picard and Riker's passionate rhetoric won them over and Wesley was spared.

05 CYTHERIAN

(STAR TREK: THE NEXT GENERATION – "THE NTH DEGREE")

This advanced center-of-the-Milky-Way-dwelling species scores so high because their method of "exploring" the galaxy by bringing races to them turns Reg Barclay into a human super-computer, giving Dwight Shultz the chance to show off his incredible acting chops. Truth is, they're a bit goofy but the episode is enormous fun.

04 NAGILUM

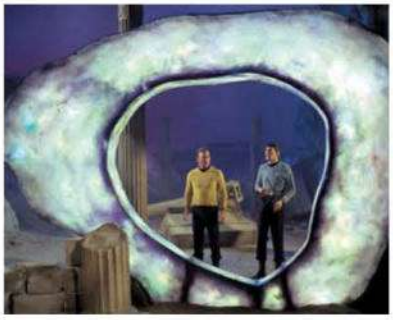
(STAR TREK: THE NEXT GENERATION – "WHERE SILENCE HAS LEASE")

An immortal non-corporeal entity of vast intelligence whose lack of understanding of linear life and death means it's prepared to subject the *U.S.S. Enterprise* NCC 1701-D to harrowing experiments after killing Ensign Haskell in the blink of an eye. Doctor Pulaski worked out what was going but it was Picard's typical unwillingness to play along by threatening to destroy the ship rather than see his crew suffer that saved the day. The visual depiction of Nagilum is super-creepy.

03 NACENE

(STAR TREK: VOYAGER – "CARETAKER")

Including the Caretakers is another small cheat, as they were "sort of" encountered again, but the only meaningful appearance was when one hurled *U.S.S. Voyager* across the galaxy to set up the show's entire premise. These partially corporeal, so-called "extra-galactic" (from outside our galaxy) sporocystian-energy lifeforms are two meters in diameter, made up of a jelly with a reflective cell at their core. The race of explorers has the ability to navigate subspace and manipulate huge levels of energy – as evidenced by a pair of Nacene's stewardship of the Ocampa, who were left to look after Kes' people when their travel method accidentally devastated their planet.



02 GUARDIAN OF FOREVER

(STAR TREK: "THE CITY ON THE EDGE OF FOREVER")

This legendary *deus ex machina* is suitably cryptic when Kirk asks if it is a machine or a living being: "I am both… and neither. I am my own beginning, my own ending." Harlan Ellison's all-time classic episode "The City On The Edge of Forever" showcases the sentient portal to other times, places and dimensions, built/created by an unknown ancient race that appeared to die out at least 1 million years ago, with the Guardian claiming to be older than the Terran sun which is 4.6 billion years old! In the thirty-second century it was able to assume a human form – a man called Carl! – to test those who wish to use the portal. This was due to Temporal War factions forcing it into hiding to avoid being misused.

01 GOD

(STAR TREK V: THE FINAL FRONTIER)

The one time *Star Trek* plumped for the monotheistic moniker turned out to be a noncorporeal entity imprisoned on "Sha-Ka-Ree" at the centre of the galaxy, trapped by the Great Barrier and in need of a Starship to make its escape. Dragged to its feet in potential worship by Spock's emotional Vulcan brother Sybok, Kirk's vast experience with would-be intergalactic deities came in handy – he even began his voicing of concern with a very polite, "Excuse me..." The said being shows the face of every God under the, erm, suns, before settling on *Star Trek* veteran George Murdock, in full God beard and ringlets. Not much is revealed in the film itself, but numerous non-canon books have connected it – now called 'The One' – to the Q Continuum and The Guardian of Forever. We still don't know if the Klingon disruptors fired by Spock actually killed it, or if it is still lurking behind the barrier, waiting...

01

SO MUCH POTENTIAL

Denise Crosby talks about playing Lieutenant Tasha Yar, Sela, and Doctor Jenna Yar (*Who?*)

INTERVIEW BY KURT ANTHONY KRUG

When she auditioned for *Star Trek: The Next Generation*, Denise Crosby initially read for the role of Counselor Deanna Troi, whereas Marina Sirtis read for the role of Macha Hernandez. However, the late *The Next Generation* creator Gene Roddenberry switched the two, feeling Sirtis was better suited for the role of Troi. In turn, Crosby got the part of Lieutenant Natasha "Tasha" Yar, the character which, Macha Hernandez, inspired by Jenette Goldstein's character Private Vasquez in the 1986 blockbuster *Aliens*, eventually evolved into.

(Rosalind Chao, alias Keiko O'Brien on *The Next Generation* and *Star Trek: Deep Space Nine*, also auditioned for Tasha).

"We were reading for those parts, but we were never cast in those parts," Crosby clarifies.

Crosby – who had a recurring role in the soap opera *Days of Our Lives*, appeared in the 1982 Eddie Murphy-Nick Nolte blockbuster *48 Hrs*, made guest appearances on TV shows like *L.A. Law*, and appeared in several telefilms, including 1985's *Malice in Wonderland* (starring Hollywood legend Elizabeth Taylor) and 1985's *My Wicked, Wicked Ways: The Legend of Errol Flynn* (starring Duncan Regehr, alias Shakaar on DS9, as Flynn) – spoke about what attracted her to *The Next Generation*.

"It was simply a part I auditioned for," she opines. "TV is not what it is now, obviously. In 1986, what was much more exciting to young actors was the indie film world that was happening. You did TV to pay the bills because you weren't in any position not to. TV was a slog of nighttime soaps and nothing terribly inspiring, but TV was starting to turn a corner with the birth of *Hill Street Bills* and these big ensemble shows that were grittier than what we were used to seeing – and things weren't wrapped up in a neat little bow at the end of an episode. TV was starting to make some shifts."

When she got the call for *The Next Generation*, Crosby was filming 1988's *Miracle Mile*. She was not too enthusiastic about the audition.

"I was like, 'Oh God, really? Why are they doing a remake of this show from the 1960s?' It wasn't even for network TV, but first-run syndication; it wasn't on NBC or ABC. It's like, 'What the hell is this?' I was trying to get my feet on the ground and pay the bills; I wasn't in any position not to do it," she recalls.

Once she got the part of Tasha, however, Crosby was initially enthusiastic about her character. Tasha was born on the planet Turkana IV in 2337. Shortly after her younger sister Ishara (Beth Toussaint) was born, their parents were killed with Tasha ending up raising Ishara. Once the government on Turkana IV collapsed, the Yar sisters were forced to scavenge for food while avoiding rape gangs. At 15, Tasha left Turkana IV and eventually joined Starfleet. Sadly, Tasha never saw Ishara again as revealed in "Legacy," the season four episode of *The Next Generation*.

Tasha debuted in "Encounter at Farpoint," the *The Next Generation* pilot. She was the Security and Tactical Officer on the *U.S.S. Enterprise* NCC 1701-D. In "The Naked Now" (a homage to "The Naked Time," the classic *Star Trek:* The Original Series episode), the entire crew loses sight of their inhibitions and acts strangely. In Tasha's case, she sleeps with Lieutenant Commander Data, then subsequently tells him it never happened, upon regaining her senses. Tasha also had a prominent role in the controversial "Code of Honor," the final episode regarded unfavorably by the series' cast, the show's production team, and fans.

Unfortunately, over time, Tasha's role was gradually reduced, becoming almost a glorified background character, much to Crosby's consternation.

02

03

"The first year of *The Next Generation* was rough," she feels. "It was all over the place and didn't have its footing. It was 26 episodes per season, which is a lot of shows and commitment. I thought my role was promising to be fantastic and had all the promise of what you hadn't seen on TV yet: a woman security chief in a traditional male role, who is strong, fierce, at the top of her class – those are empowering traits. She was on the bridge of the *U.S.S. Enterprise* NCC 1701-D and would have something to say and would be acknowledged.

"It slowly devolved, where I felt like a prop," she continues. "I felt like the token female in the male role but without really fulfilling the part. It was very frustrating. I told [the crew] to make a mockup of my legs, put it on the Bridge, and keep the camera low on Patrick Stewart, who's below me. You'll see my legs in the background, but I'll have no dialogue. I'll just stand there in that position, day in, day out, day in, day out.' They would tell me, 'Denise, don't be silly.' I said, 'I'm actually serious. I could be home.' It was so frustrating!"

Dissatisfied with the part, Crosby expressed her concerns to Roddenberry and contemplated leaving *The Next Generation*.

"Gene himself said to me: 'It will not change. This is what it'll be. I don't want you to leave, but I understand your frustration. I have a template for the main three: Stewart, Spiner, and Jonathan Frakes' Commander William Riker.'

"God bless him, but he was stuck in the 1960s formula that worked on The Original Series," Crosby says. "My decision to leave wasn't an overnight decision. It was months of thinking and talking, trying to get information, some idea of how they were developing her – 'What's your endgame here?'"

In the end, Crosby made the painful decision to leave the series. Roddenberry supported her decision and released her from her contract, leaving on good terms. Crosby's final episode of *The Next Generation* (or so she thought) was "Skin of Evil," where Tasha was killed in action on Vagra II. Afterwards, a hologram of Tasha appears before the main characters, telling them how much they meant to her.

01 *Star Trek: The Next Generation* season three, "Yesterday's Enterprise"

02 *Star Trek: The Next Generation* season one, publicity photo

03 *Star Trek: The Next Generation* season one, "Encounter at Farpoint"

"Tasha Yar was a great character that spoke to a lot of young girls," explains Crosby. "She came through diversity and through her discipline and commitment became one of the best security chiefs the Federation ever knew. It's a shame she didn't have the chance to develop into her full potential on the show. There was a missed opportunity. Also, with my short hair and physical strength, she sent the message that you can look like this and still be feminine and attractive. Things were beginning to change on TV for women."

The episode, "Symbiosis," was filmed after "Skin of Evil" was completed. However, "Symbiosis" aired before the latter. Towards the end of "Symbiosis" when Picard and Dr. Beverly Crusher (Gates McFadden) leave the cargo bay, Tasha can be seen in the background, waving goodbye to the fans before the doors close. This was Crosby's final scene; she appeared in 22 episodes (archive footage of Tasha was seen in

"MY DECISION TO LEAVE WASN'T AN OVERNIGHT DECISION. IT WAS MONTHS OF THINKING AND TALKING, TRYING TO GET INFORMATION, SOME IDEA OF HOW THEY WERE DEVELOPING HER..."

the second season episodes of *The Next Generation* "The Schizoid Man," "The Measure of a Man," and "Shades of Gray").

"From what Marina told me herself, she believed she would get fired at the end of the first season, then I left (as did McFadden, who returned to *The Next Generation* in the third season)," Crosby recalls. "I was like, 'Omigod, this looks bad.' Onstage at cons, Marina has thanked me for giving her a career. I don't take credit for that. That's her take. I don't have the real details. I've never been privy to the behind-the-scenes of this stuff."

After *The Next Generation*, Crosby appeared in 1989's *Pet Sematary* (based on the Stephen King novel of the same name) and the Blake Edwards sex comedy *Skin Deep*.

"*Pet Sematary* came about because (director) Mary Lambert and I worked together before. I was in her first music video (Chris Isaak's 'Dancin") because she was in the music video world. We just really hit it off. We're still friends to this day," explains Crosby.

At that point, she believed she was done with *The Next Generation*. Little did she know...

The Next Generation executive producer Rick Berman asked Crosby to reprise her role as Tasha in the third season episode called "Yesterday's Enterprise," considered one of the best episodes of the series.

"I never thought that would've ever happened. Out of the blue, Berman called me and asked, 'Would you come back?' I was like, 'Omigod, yes!'" recalls Crosby.

In "Yesterday's Enterprise," the *Enterprise* discovers a rift in spacetime, where the *U.S.S. Enterprise* NCC 1701-C emerges, shunting them into an alternate timeline where the Federation is at war with the Klingons and Tasha is alive and well. Only Guinan (Whoopi Goldberg) senses something is wrong, and that Tasha should be dead. Eventually, Tasha, alongside Richard Castillo (Christopher McDonald), manages to restore the proper timeline with Tasha dead once again.

"It was the script I'd been waiting for!" Crosby enthuses. "I had an incredible time coming back! It was a surprise on so many levels! Working with McDonald was one of the all-time great pleasures I had... It was just such a solid, solid, wonderful episode! For me, it sort of was redemption in a way. I've always made the comment: 'I had to die to get the best episode.' But it's true!"

The main cast enjoyed having Crosby back for "Yesterday's Enterprise."

04

"Denise 'Lieutenant Pookie Yar' Crosby has been a joy to work and play with for almost 40 years," said Frakes. "One of my favorite humans: Talented, wise, and funny!"

Crosby still wasn't done with *The Next Generation*. Spinning out of the events of "Yesterday's Enterprise," the alternate reality Tasha subsequently gave birth to Sela, a half-human/half-Romulan, also portrayed by Crosby, who came up with this idea. Sela appeared in the *Star Trek: The Next Generation* episodes "The Mind's Eye" (voice only), "Redemption," "Redemption Part II," and "Unification Part II," which featured Leonard Nimoy as Spock.

Crosby really enjoyed playing Sela, but explains why she didn't appear in *Star Trek: Picard*, in which Crosby had a cameo appearance as a hologram of Tasha, via archive footage.

"*Picard* showrunner Terry Matalas thought it would be such an add-on to use Sela," she reveals. "She really needs her own storyline, because she's such a great villain with so much room to explore. I think there's more of Sela to come. I'm hoping another (Matalas) can get it off the ground. She's just a dynamic, complex character with so much potential – *so much potential!*

"Tasha had so much potential, too. Now we're in a different time, a different place, with different writing, and with different people running the ship – no pun intended – maybe something could come about. You never know."

04 *Star Trek: The Next Generation* season three, "Yesterday's Enterprise"

05 *Star Trek: Phase II* "Blood and Fire"

06 *Trekkies 1*

Crosby played Tasha again on the *The Next Generation* series finale, "All Good Things…" where Picard was skipping through time.

Another character Crosby played was Dr. Jenna Yar, Tasha's grandmother, in a 2009 episode of *Star Trek: Phase II*, a fan-created web-series conceived by James Cawley and Jack Marshall.

"It was a meta experience," she recalls. "These guys were big fans of *Trek*. They meticulously recreated the costumes and the bridge of the *Enterprise*. Walter Koenig and George Takei told me great things about it. David Gerrold, who wrote the classic The Original Series episode, "The Trouble with Tribbles," directed this episode, which he wanted to do for *The Next Generation*, but people got cold feet because there were two gay guys in it, and nobody could handle it at that particular moment. All the pieces came together and I said, 'Let's do it. I'm game.'"

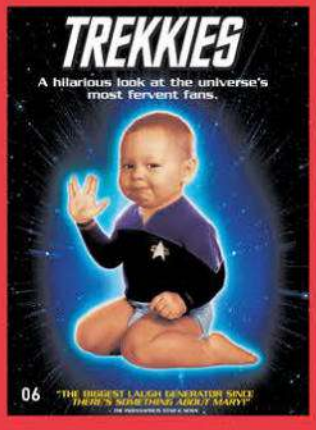
Recently, Crosby had the opportunity to rewatch the first season of *The Next Generation* when appearing on *The 7th Rule*, a podcast hosted by DS9 alumnus Cirroc Lofton.

"I hadn't seen those episodes in over thirty five years. I saw them when they aired in real time and never saw them again," explains Crosby. "It was really eye-opening in so many ways, not only from the storytelling perspective; it confirmed what I thought I knew, which was that very rarely in the first season is there an episode you can hang your hat on and how poorly misused and what a lost opportunity the role of Tasha Yar was. But it made me fall in love with the character all over again. What I was able to do with Tasha, I really feel good about."

Crosby – who has appeared on *Ray Donovan, The Walking Dead, Suits, Lois & Clark: The New Adventures of Superman, Southland, NYPD Blue, The X-Files, Dexter, Bones, Mad Men, Scandal, Castle, Creepshow, JAG, The Flash* (1990-91 series), and more – is a beloved presence for fans at conventions. In turn, cons allow Crosby to interact with the fans, who make it all worthwhile.

"It's a unique experience because we act in a bubble; it's not a live audience," she says. "It's not like in theater where you have immediate feedback right then and there. You do it long enough, you get a sense of the audience and you can read the room. I can't read the room when I'm doing a TV show or a movie. This breaks that fourth wall, so to speak, and you get a sense of effect that is different than just Nielsen ratings."

Crosby continues: "Cons are always a chance to connect with the fans who have been so lovingly supportive over the years; they have been loyal to your career and whatever you do. It goes without saying you always leave with some really, deeply touching story about being on *Star Trek* – that a fan caught the show at a specific time in



their life when they needed it, how it registered with them, and they walked away with some hope. I've been brought to tears numerous times over the years as you can imagine because of the stories that have been shared."

Crosby's appearances at cons also inspired her and director Roger Nygard to create the documentaries – 1997's *Trekkies* and 2004's *Trekkies 2* – which chronicle the power of *Star Trek* fandom and contain interviews with the titular Trekkies at cons.

"*Trekkies* came out of my own personal experience of going to cons and seeing how symbiotic the experience it was. We were making a show, but the fans are supportive of it, they're backing it…

"So many things have come out of the whole experience: charities and relationship," she continues. "Comic cons aren't like they are now. Back then, they were these little fragmented, fan-run shows across the country and not big business. I just knew that the fans needed their own voice. Roger and I had done a movie (1991's *High Strung*) before together. He said, 'Let's do it: Let's make a documentary.' I told him, 'We don't know how to make a documentary.' He replied, 'We'll figure it out.' We went from con to con and started filming," recalls Crosby.

Trekkies inadvertently led to her role as Mary the cannibal, on *The Walking Dead*.

"That was out of the blue. I was not watching the show. Maybe I was the only human being on the planet at that point who wasn't. I knew of it," says Crosby. "[Showrunner] Scott Gimple wanted to see me for this part. It was very secretive, very hush-hush. He later admitted to me he went to see one of the first screenings of *Trekkies* when it opened. I knew he was a fan, and it was just a treasure. It's so special to be in *The Walking Dead* franchise."

Crosby gave her insight on what gives *Star Trek* such staying after nearly sixty years.

"I think fundamentally, *Star Trek* speaks to the fact that we will survive – the planet and humanity – and we will be better than we are now," says Crosby. "This is a hopeful message of peace and kindness."

Follow Denise Crosby on X

"I HAD AN INCREDIBLE TIME COMING BACK! IT WAS A SURPRISE ON SO MANY LEVELS!"

FAMILY TIES

Star Trek: The Next Generation star Denise Crosby comes from quite a showbiz dynasty. Her grandparents were Hollywood legend Bing Crosby (1954's *White Christmas*) and showgirl Dixie Lee. They were married from 1930 until Dixie's death in 1952.

Together, Bing and Dixie had four sons: Gary (1933-95), Dennis (1934-91), Phillip (1934-2004), and Lindsay (1938-89), who were collectively known as the singing quartet called the Crosby Brothers. After Dixie's death, Bing went on to marry Kathryn Grant (1959's *Anatomy of a Murder*) in 1957. They were married for 20 years until Bing's death in 1977. Together, Bing and Kathryn had three children: Harry III, Mary, and Nathaniel (Mary is Bing's only daughter, who is perhaps best known for shooting J.R Ewing – Larry Hagman's Stetson-wearing villain everyone loved to hate – on the long-running nighttime soap *Dallas* in what was a widely-publicized marketing gimmick).

Dennis was married to Las Vegas showgirl, *Playboy* model, and NBC contract player Pat Sheehan from 1958 until their divorce in 1964. After Dixie's death, Bing dated Sheehan briefly before she and Dennis got married.

Prior to his marriage to Sheehan, Dennis had a brief relationship with Marilyn Miller Scott, which resulted in the birth of Denise in 1957. Denise was Dennis' eldest child and Bing's firstborn grandchild. She never met either of them.

Denise was born out of wedlock, which was scandalous during that era, and created plenty of fodder for the tabloid press. Marilyn sued Dennis to establish paternity and for child support. They went through a highly publicized, three-year lawsuit. In the end, Marilyn won the lawsuit, and Dennis was ordered to continue paying child support and legal fees. This lawsuit was a great embarrassment to both Bing and Dennis, who had seven children and would later marry Arleen Newman in 1964 with their marriage ending in divorce in 1991 just months prior to his suicide.

"What was interesting to me was right from the start, the Crosby family was giving us support – all under the radar," explained Denise. "None of this was known. Even though my father didn't acknowledge that he was the father of this baby – me – the Crosby family was still making payments to my mother and I."

Today, Denise is writing a book about her family's sordid history, chronicling not just the acting dynasty, but also her outrageous paternity suit.

"My mother kept and clipped every single mention of it. I'm combing through yellow, fragile

07

newspaper clippings right now and taking notes. I'm about to go down to the Los Angeles Superior House Court of Records to locate the trial transcripts," she says. "It's really interesting just to revisit stuff that has taken me this long to really read. I knew the bullet points, but for me to able to sit down and comb through newspaper articles, it's an interesting family to be part of, to say the least. It's also incredibly understandable at the time back in the late 1950s/early 1960s, Bing was a superstar and I was a little bit of a fissure – a little bit of an earthquake that came about – that they tried to control."

During her days at Hollywood High School, a friend's mother knew Bing's brother Larry, the business manager of Crosby Productions. She arranged a meeting between Denise and Larry at his house in Trousdale, an affluent neighborhood in Beverly Hills.

"Larry was very polite, very kind. He invited me in – 'I think you should meet Bing. I think we should remedy this,'" recalls Denise. "They were very cool cucumbers. Everyone was like,

07 *Star Trek: The Next Generation* season one, publicity photo

'Yeah, that would be a nice thing. I think his granddaughter should meet her grandfather. You shouldn't be a victim of your parents' foibles.'" But it never happened. Despite Larry's best efforts, Denise never met her grandfather. Bing died when she was 19.

To this day, Denise is baffled by why her father never tried to initiate contact with her.

"I don't get it. I'm a mother. My husband (Ken Sylk) is so dedicated to our son (August); I can't imagine what (Dennis) was thinking," she said. "I was just old enough where I decided I would reach out. I knew he knew of me – I was starting to act, I was starting to get work. I had met one of my half-brothers Dennis (Jr.) and he was great. He was rarely in contact with my father. He was raised by him for the first couple years of his life and then my father went off and married someone else and had two more kids and left his two boys and a third adopted son behind."

Denise continues: "That's what Bing did with his own boys. Once he married Katherine and had three more kids later in his life, he focused on that family. When I would talk to Dennis (Jr.), he would tell me, 'Dad is very proud of you. He is very well aware of you.' I would say, 'Oh, that's great, that's lovely.' I was thinking that I should've made a case for trying to see him and reach out to him, but he died. He took his own life. Lots of drama."

The reason why Denise waited so long to tell this story from her perspective is because she feels ready to tell it.

"What's crazy – it's so amazing – what I didn't know – my mother is long gone and so is my father, so I've got only notes and transcripts and things to go by and stories my mom shared with me when she was alive, but she only shared so much. She was protecting a lot and she was protecting me from a lot," explains Denise. "It's an interesting story. It took me a long time to be safe enough and to be in a place where I could look openheartedly and with forgiveness and without shame and without blame. The communication of this is what heals me."

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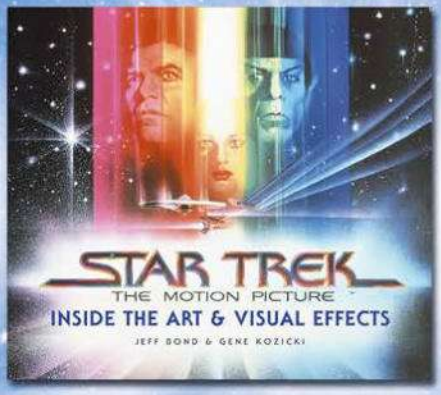

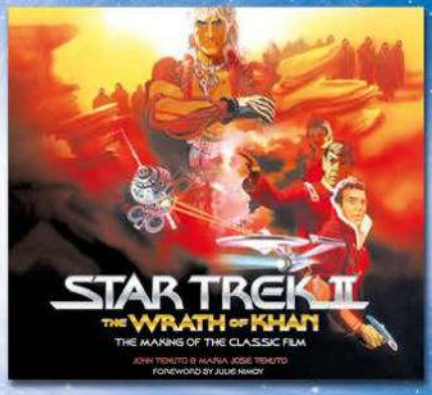

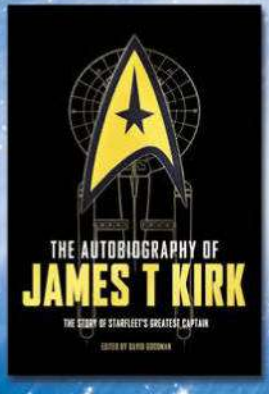

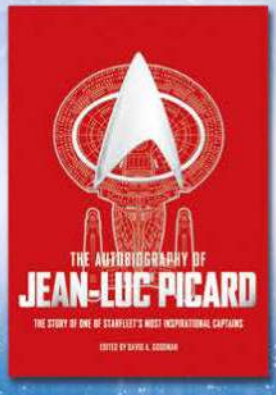

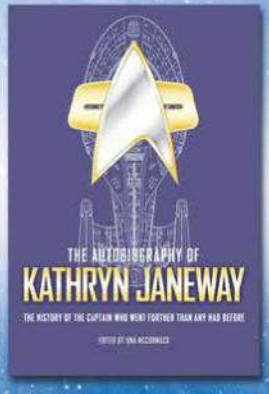

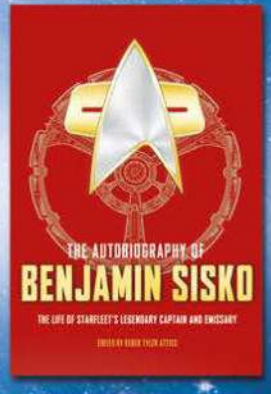

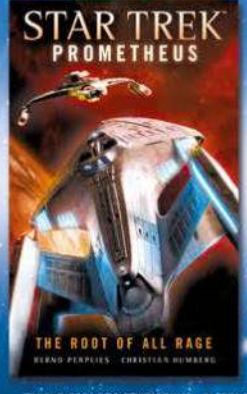

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REPORTING FROM THE FINAL FRONTIER

Celebrating 30 years of *Star Trek Magazine* publishing at Titan.

WORDS: CHRIS GARDNER

In the 20th century... Patrick Stewart leaped out at me.

I was browsing the magazine rack in the Newport, Isle of Wight, branch of WHSmith when the actor who played Captain Jean-Luc Picard in the *Star Trek: The Next Generation* television show and movies grabbed my attention from the front cover of the very first issue of *Star Trek: The Official Monthly Magazine*.

It was March 1995, and Titan Magazines had launched its flagship magazine – leading the way for other licensed titles that would follow from the London-based publisher.

Back then, it was a tough time to be a *Star Trek* fan. I had been with the so-called franchise since catching British Broadcasting Corporation (BBC) reruns of The Original Series after attending 1st Wroxall Cub Scouts. But now I was reeling from the events of *Star Trek Generations* which had premiered at the Odeon in Newport just a month earlier.

Captain James T. Kirk, pioneer of the final frontier, was dead, murdered by Dr. Tolian Soran.

Captain Jean-Luc Picard was without a ship, the WARP drive section of the *U.S.S. Enterprise* NCC 1701-D detonated and the saucer section crash landed on the pre-warp planet Veridian III.

Former *Enterprise*-D security officer Lieutenant Worf was about to join the crew of the space station Deep Space 9, as strategic operations officer in the United States, but United Kingdom fans had to rent *Star Trek: Deep Space Nine* video cassettes from their local grocery stories, as the show was yet to air on terrestrial television there. Simultaneous international streaming services were decades away. Captain Kathryn Janeway was about to get lost in space with the crew of the *U.S.S. Voyager* and a Maquis ship it was pursuing through the Badlands.

Star Trek was everywhere, and it was the perfect time to launch *Star Trek: The Official Monthly Magazine*.

"JOIN US ON THE ULTIMATE TRIP TO THE FINAL FRONTIER," screamed the launch advertisement.

"*Star Trek Monthly* will help you to find all the hot news on upcoming *Star Trek* projects," readers were promised, "with the best interviews, the most in-depth analysis, the most extensive reviews, the most interesting behind-the-scenes information and the greatest comic strips spanning every generation of the series."

My copy of the first issue of *Star Trek Monthly* came with a free bookmark depicting Brent Spiner as Lieutenant Commander Data taped to the cover. It's still there, surviving a trip across the world to New Zealand, where I have lived since 2001. It contained a page, early on, for new Star Trek fans, unpacking all four of the live action television series and seven movies before founding editor John Freeman's editorial.

"When the *U.S.S. Enterprise* first sped across U.S. television screens in 1966, perhaps no-one except the late Gene Roddenberry had any real idea just how successful the series could and would be," John wrote. "Now, nearly thirty years, seven movies, four spin-off series and countless books, comics and magazines later his vision of the future has perhaps surpassed even his wildest dreams; *Star Trek* is the most recognized series of its genre in the world."

The only science fiction TV series that came close in terms of rivaling *Star Trek*'s longevity at the time was *Doctor Who*. The BBC had cancelled that show, starring Sylvester McCoy as the seventh incarnation of the Time Lord in 1989, and the broadcast of a television movie starring Paul McGann was more than a year away.

"At *Star Trek Monthly* we hope to bring you a very British view of the series, working with some of the best writers, artists and photographers to create the most comprehensive guide ever to the phenomenon that has become such a world-wide success. A wealth of features, interviews and comic strip, plus all the latest news on the ongoing missions of Starfleet – whatever form they may take."

S. Adams of Ashton-in-Makerfield, Lancashire, was the first *Star Trek Magazine* reader to win an ERTL *Star Trek* kit for writing into the following issue.

"The news of the arrival of *Star Trek Monthly* is the best I've heard in a long time! At last, a magazine that deals with all the generations of *Star Trek*. All I ever see in the shops is magazines for *Star Trek: The Next Generation* or *Star Trek: Deep Space Nine*. Being a major fan of Kirk, Spock and McCoy for many years this really annoys me. How can magazine editors ignore the original roots of *Star Trek*? It is by far the best ever (despite rather dodgy sets)."

Reader Simon Drew of Basingstoke, Hampshire, was desperate for the BBC to air *Star Trek: Deep Space Nine*. Season three's initial run was about to end in the U.S.

"Is it just me, or is the BBC dragging its heels over launching *Star Trek: Deep Space Nine* on BBC2? We all know they've bought the series – when are they going to show it?"

What would these fans make of J.J. Abrams' *Star Trek* in 2009? Or the launch of streaming services enabling the simultaneous world-wide broadcast of *Star Trek: Discovery* in 2017, *Star Trek: Picard* in 2020, and *Star Trek: Strange New Worlds* in 2022?

Quotable *Star Trek*

"I'd always been a traditional fan of the original series and the early movies, but I soon became a fan of all things *Star Trek* as I realized how much passion there was for the franchise. One of my first experiences was visiting the *Star Trek Generations* convention at the Royal Albert Hall in February 1995 – seeing the response of the crowd to Patrick Stewart coming onto the stage was overwhelming and I felt like a born-again fan. I was a huge fan of *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, and always enjoyed the shows which I felt harked back to the camaraderie of the original series. When J.J. Abrams' *Star Trek* movie came out in 2009, it transported me back to the early movies and my connection with those beloved characters. I've not enjoyed the recent shows as much, as they've not awakened that same passion, but I have hope that something will come along which will, whether that's a new series, a reimagining of an old series, or a new movie by a director with passion and vision. Either way, I know that *Star Trek* will always be around in some form or another." - **Editor Darryl Tothill**

Editing the Final Frontier

John Freeman

Issues 1–25; 118–127;
***Star Trek Explorer* Issues 5 – 14**

John Freeman took *Star Trek: The Official Monthly Magazine*'s center seat in London, after almost five years at *Doctor Who Magazine*'s TARDIS console as designer and as an editor for Marvel UK.

Freeman edited issues 1 to 25, returned for issues 118-127 and is about to complete his third tour of duty as editor of *Star Trek Explorer*, as the title, sadly, draws to a close.

"Titan's Head of Operations, Leigh Baulch, contacted me while I was still at Marvel UK in 1992, about Titan setting up a magazine department," John recalls.

Titan had previously published a number of one-off magazine titles, but never an ongoing magazine.

"The magazine department launched properly in 1995 with *Star Trek Magazine*, other titles following. Titan already had a handle on the *Star Trek* audience through its Forbidden Planet operation and saw the scope for a magazine to develop that," John notes.

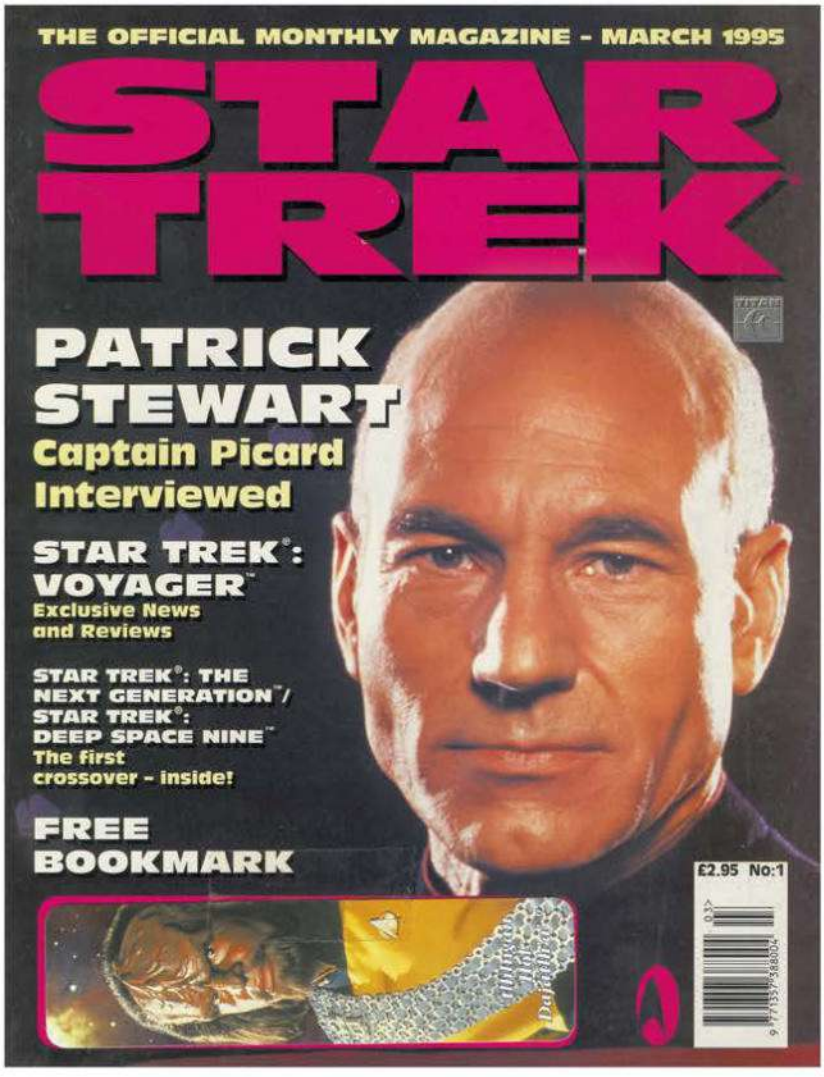
"It was an exciting time, quickly moving from utilizing reprint material to a fully commissioned magazine, bringing talented freelancers on board with a long track record in things *Star Trek* - Joe Nazzaro, Larry Nemecek, and Ian Spelling among them."

Star Trek, with production based across the North Atlantic at Paramount Studios in Hollywood, was a very different franchise to *Doctor Who*, whose owner the BBC shared the same city as Titan, but John took inspiration from his old publication to build his new.

"We quickly had 'boots on the ground' in Los Angeles, with Lou Anders already in place to bring us regular updates from the production on *Star Trek: Deep Space Nine* and *Star Trek: Voyager*. Executive Producer Rick Berman and other production team members were very supportive of the magazine, as was Paramount Licensing," he says.

Early issues included a reprinted comic strip, starting with a crossover between DC Comics *Star Trek: The Next Generation* title and Malibu Comics' *Star Trek: Deep Space Nine* title.

"We soon realized that the reprint strip we were running wasn't a good fit for the title and since we couldn't commission new fiction in any form back then, it was soon dropped, and the magazine took its own course."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John transferred command of the title to publishing assistant Darryl Tothill after twenty five issues but returned in 2022 to edit the reimagined magazine published as *Star Trek Explorer.*

"I've been delighted we've been able to run short fiction in *Star Trek Explorer.* That's been great fun, and John Doherty and Dayton Ward at CBS, and the writers and artists we've had involved, have been brilliant."

Among John's most memorable time on the magazine were several trips to Paramount, including meeting the production team before *Star Trek: First Contact*'s release, as well as the sets of *Deep Space Nine* and *Voyager*.

"A treat! 'Do not talk to Mr Brooks!' we were warned.

"There are so many people who are 'unsung' heroes and heroines when it comes to publishing the magazine," John continues.

"I'd like to thank them - the designers, from Chris Teather at the start to Dan Bura and Matt Bookman today, the publicity team, the production overlords, and the amazing writers and authors who have contributed to the title. It's impossible to name them all! We simply couldn't have done what we have without the amazing support of the various shows' cast and crew, giving their time to do interviews, or the CBS team. Just as *Star Trek* is about community on screen, we have very much had our own on this title. Thank you to them all."

Beyond his *Star Trek* duties, John has edited *Babylon 5 Magazine*, *Doctor Who Magazine*, *Star Wars Magazine*, and several comic anthologies. He still writes comics, and runs the downthetubes comic website, but is now heading to semi-retirement.

"Although not, I'm sorry to say, in a French vineyard!"

Darryl Curtis

Issues 26–64

Darryl Curtis, now Darry Tothill, was Spock to John Freeman's Kirk before assuming the center seat. The magazine's equivalent of Number One, you might say.

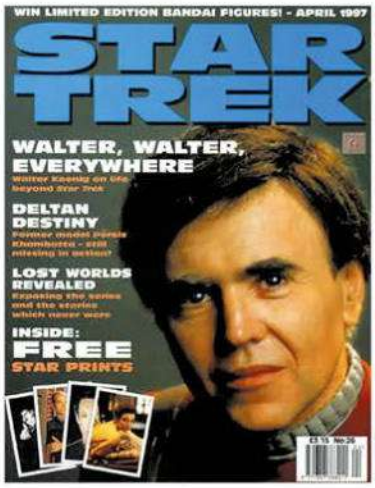
"I was very lucky to be on board *Star Trek Monthly* right from the start," Darryl recalls.

"I was hired as Publishing Assistant in January 1995, so I got to see the process of launching a magazine and experience the excitement of that first issue going to press and being received by fans."

Darryl has fond memories of brainstorming witty cover lines, like 'What's Up Spock?', and sitting by the fax machine feeding every page of the magazine to the Paramount Pictures approval department in Los Angeles.

Darryl also oversaw the launch of the magazine in Germany with Issue 46 becoming Issue One of *Star Trek: Das offizielle monatliche Magazin.*

By the time she was appointed editor for the April 1997 issue, most of the interviews were conducted by a pool of freelance writers in the United States, but she did enjoy some trips to conventions,



the sets of various television series, and the red-carpet premiere of *Star Trek Nemesis.*

"Getting to shake Robert Picardo's hand was a particular highlight, and I got to watch the action on the set of *Deep Space Nine*, *Voyager* and *Star Trek: Enterprise*. They were usually filming so you had to sneak around between takes, without making any noise!

"One of the most memorable interviewees was Garrett Wang – he was a total gent, just a lovely guy and great fun to be around."

One of Darryl's funniest moments was being mistaken for Jeri Ryan on the magazine stand at a UK convention.

"Someone went up to one of my colleagues and whispered, pointing at me, 'Excuse me, is that Seven of Nine?' I was of course flattered beyond belief. I can't claim to look remotely like Seven of Nine, short of being female and blond – and back then I was relatively slim."

All-Time Favorites?

Star Trek Magazine Issue 75, published in January 2001, included a reader poll with the following results:

Best *Star Trek* episode of all time: The Best of Both Worlds Parts I and II.
Sexiest Women: Seven of Nine
Sexiest Men: Chakotay
Favorite Film: *Star Trek: First Contact*
Favorite Captain: Jean-Luc Picard
Favorite Starship: *U.S.S. Voyager*
Favorite Battle: Wolf 359
Favorite Species: The Borg
Favorite Villain: The Borg
Favorite Spatial Anomaly: Bajoran Wormhole
Best Hairstyle: Deanna Troi

Toby Weidmann, who edited almost thirty issues of *Star Trek Magazine*, was in charge for Issue 100, published in December 2002, which included the results of another reader poll.

Enterprise NX-01 chief engineer Charles Tucker III knocked *U.S.S. Voyager*'s first officer from number one of Top 10 Men and the holodeck was voted the most wanted equipment.

Nick Jones

Issues 55 – 89; *Star Trek Explorer* Issues 1 – 4

Nick Jones served two tours of duty on *Star Trek Magazine* including the role of launch editor for its final incarnation, as *Star Trek Explorer,* in 2021.

What drove the relaunch? "Really it was just a desire to refresh the magazine," Nick explains. "In common with other magazines and books, publication of *Star Trek Magazine* had been disrupted by the COVID-19 pandemic, so we decided to reexamine what we wanted the magazine to be and relaunch it under a new title."

He remembers when editorial duties interfered with his snack break at *Destination Star Trek* 2018 in Birmingham, UK.

"Having briefly nipped out of the hall to grab a bag of crisps (or potato chips), I was called back in by Paramount's Marian Cordry to suddenly find myself in a photo shoot with the entire *Star Trek: Discovery* cast.

"My favorite cover from my first tenure is *Star Trek Monthly* Issue 75, which was the issue where we got the readers to pick their 50 favorite episodes; designed by Stephen Dawks, it's a splendid montage of Seven of Nine against an array of *Star Trek* greats. From my second tenure, I'd pick *Star Trek Magazine* Issue 69, where I got Amazing15's Martin Stiff to design a cover photographically homaging James Bama's cover for the 1967 first *Star Trek* novelization. And from *Star Trek Explorer*, my third and final issue: a striking shot of the *U.S.S. Enterprise*, put together by designer Dan Bura."

Nick has written several books, including *DC Cinematic Universe, Guardians of the Galaxy: The Ultimate Guide* and *DC Comics Cover Art*. He is writing and editing the *DC Heroes & Villains Collection* graphic novel collection.

Toby Weidmann

Issues 90 – 117

"I'm sure every other editor will say this, but I don't really have just one memorable moment," says Toby of his time in the 'Captain's Chair' on *Star Trek Magazine*. "There were so many over the span of the two and half years I was editor. I mean, interviewing the cast was always fun, especially when I got the chance to hang out with them for a little longer than usual. I spent a hugely entertaining evening with Robert Beltran in Page's Bar (a London *Star Trek*-themed bar, since closed), just having a few drinks and hearing him recount some hilarious (and unprintable) stories from the set of *Voyager*, and Denise Crosby was great when she was over filming *Trekkies 2*. Even though I only had fifteen minutes on the phone with him, interviewing Leonard Nimoy was a lifetime achievement unlocked.

"I really enjoyed working with the brilliant freelancers who contributed amazing features to the magazine," Toby continues, "often going above and beyond to meet my often wacky ideas for editorial. My two designers, Clive and Russ, were both exceptional, again creating some stunning features based on my crudely-drawn stickman concepts.

"I like to think my tenure – which spanned the theatrical release of *Star Trek: Nemesis* and the broadcast of the first three seasons of *Star Trek: Enterprise*, not the best era, in truth – was defined by a compelling mix of thoughtful, provocative features and a little bit of fun, entertaining stuff – that's kind of what *Star Trek* is at its core, right? John Van Citters, my amazing licensor guide at Paramount, was (almost) always open to doing something a bit different with the content, only reining me in when I pushed it too far, as was my fab line manager at Titan, Darryl.

"And I loved the interaction with the mag's readers," Tony emphasizes, "from their great letters and thoughtful suggestions to meeting them at various cons. Although I do wonder about the one guy, dressed in full Bajoran gear, earpiece and everything, who asked me to sign a copy of the magazine! I did try to tell him my signature on the cover would only devalue its price. I still remember the outrage we received in the letters section when we did a Federation starship knockout battle feature, which was won (in our opinion) by the *U.S.S. Enterprise* NCC 1701-E. Man, the readers kicked our butts over that one. You gotta love it!

"Overall, *Star Trek Magazine* was a great gig, where I got to marry my love for *Star Trek* with my chosen career as a journalist and editor. Print is starting to fall out of favor, but I will always love it as the perfect mix of words, pictures and design. If you get it right, which I think we did most of the time, I don't think anything in the digital sphere can match it. As such, I'm very proud to have been editor of *Star Trek Magazine* and often skim through back issues for the warm feeling and a flood of (mostly) happy memories it gives me. I even borrowed/stole some of its feature ideas for my later, five-year stint as editor of the official *The Walking Dead Magazine* (also published by Titan). Great times!"

Toby has held several senior editorial roles over the intervening 20 years, but now works now as a freelancer, providing writing, subbing and print editing duties to a mix of clients. "I recently stepped down from serving as the contracted print editor at BAFTA, the UK's leading academy supporting the screen arts, for eleven years, where I oversaw the print production of its various Awards brochures and tickets and other material for its many film, games and television events."

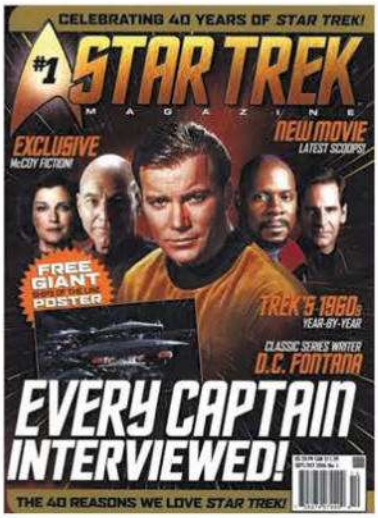
Lou Anders, *Star Trek*'s first L.A. Liasion!

"I have so many amazing memories from the roughly half decade I spent in Los Angeles working for *Star Trek Monthly*," Lou Anders, now an acclaimed author and games publisher reflects. "There were so many sets and office visits, highlights like the hours-long tour of the *U.S.S. Voyager* Michael Okuda gave me, or having ongoing years-long conversations with Armin Shimerman, and Kate Mulgrew.

"One of my favorites was when the publicity director at Paramount was walking me around the second level of the Deep Space Nine Promenade and filming started. We dropped to the floor, and then, quiet as mice, inched our way to the ledge. From there, we peered down into Odo's office, as Rene Auberjonois delivered a soliloquy.

"I met and talked with so many amazing people and got to be a tiny part of my favorite franchise for a few wonderful years.

"Thank you, *Star Trek Magazine/ Explorer* for letting me Boldly Go with you, once upon a time."



Brian J. Robb

Issues 128 – 129

Brian J. Robb edited just two issues of *Star Trek Magazine*, but was on board as the title launched in the United States.

He became the *New York Times* and *Sunday Times* bestselling biographer of Leonardo DiCaprio, Johnny Depp and Brad Pitt, and has written countless books on silent cinema, the films of Philip K. Dick, Wes Craven, Laurel and Hardy, Star Wars movies, Superheroes, Gangsters, Walt Disney, Doctor Who, Steampunk, Middle-earth and, of course, *Star Trek*.

Star Trek Magazine Cover Characters

Which *Star Trek* characters have adorned the front of *Star Trek Magazine* the most? Our count does not include characters appearing in shots with the rest of their respective crew, such as publicity shots, or actors appearing out of costume, such as the famed *Star Trek: Voyager* fashion shoot, which showed the cast in tuxedos and little black numbers.

Jean-Luc Picard **Including two as a Romulan*	33*
William Shatner as James T. Kirk	26
Spock **Including one Mirror Universe Spock*	24*
Kathryn Janeway	23
Jonathan Archer	17
Seven of Nine	17
Chris Pine as James T. Kirk	15
T'Pol **Including two Mirror Universe T'Pols*	15*
Data	12
Zachary Quinto as Spock	11
The Doctor	9
Worf	9
Benjamin Sisko	8
Chakotay	7
Riker	7
Michael Burnham	6
U.S.S. Voyager bridge crew	6
DeForest Kelley as McCoy	6
Kira Nerys including one Mirror Universe Kira	6*
Zoë Saldana as Uhura	6
Ezri Dax including one Mirror Universe Ezri	5*
George Takei as Hikaru Sulu	5
Deanna Troi	5
Charles "Trip" Tucker III	5
Karl Urban as Leonard McCoy	5
Quark	5
John Harrison/Khan Noonien Singh	4
Malcolm Reed	4
B'Elanna Torres	4
Odo	4
Garak	3
Q	3
Julian Bashir	3
Tom Paris	3
James Doohan as Montgomery Scott	3
Saru	3
Shinzon	3
Khan Noonien Singh	3
Star Trek: Deep Space Nine operations crew	2
Tuvok	2
Walter Koenig as Chekov	2
Jadzia Dax	2
Borg Queen	2
Locutus of Borg	2
Bruce Greenwood as Christopher Pike	2
Hoshi Sato	2
Beverly Crusher	2
Travis Mayweather	2
Nichelle Nichols as Uhura	2
Gabriel Lorca – both Mirror Universe	2*
Phlox	2
Paul Stamets	2
Nero	2
Cleveland Booker	1
Hugh Culber	1
Harry Kim	1
Neelix	1
Chang	1
Kor	1
Willard Decker	1
Ilia	1
Orion Slave Girl	1
Geordi La Forge	1
Jeffrey Hunter as Christopher Pike	1
Anson Mount as Christopher Pike	1
U.S.S. Enterprise NCC 1701-D crew	1
U.S.S. Enterprise NX-01 crew	1
Romulan Commander	1
Selar	1
Arik Soong	1
Spot	1
Adira Tal	1
Sylvia Tilly	1

Star Trek Explorer Covers

STAR TREK: PRODIGY FIRST SEASON GUIDE!
STAR TREK EXPLORER
DIANA MULDAUR EXCLUSIVE INTERVIEW
Star Trek: Discovery
Exclusive All-New Fiction!
STARFLEET CAPTAINS
Meet Star Trek's Finest!
STAR TREK: STRANGE NEW WORLDS
FASHIONING THE FUTURE
NEWS • NEW FICTION • TREKNOLOGY • FANDOM

This cover of *Star Trek Explorer* featuring the *Strange New Worlds* cast in front of the *Enterprise* "captures the heart and soul of this wonderfully new take on Gene Roddenberry's vision of a united humanity," feels Chris Gardner.

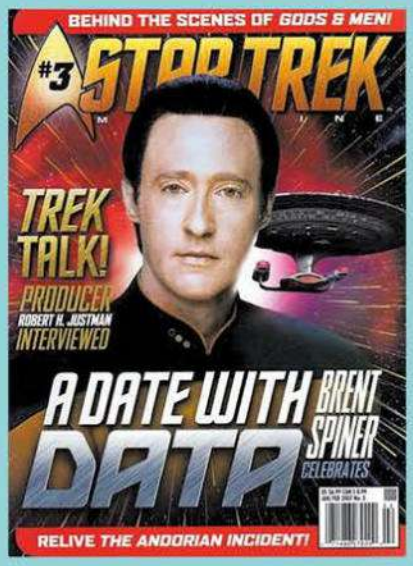
Anson Mount as Captain Christopher Pike	3
Michael Burnham	2
Jack Crusher	1
The Borg Queen	1
Jean Luc Picard	1
Worf	1
Ethan Peck as Mr Spock	1
William Riker	1
Star Trek: Strange New Worlds crew	1
Star Trek Captains	1
U.S.S. Enterprise NCC 1701-A	1

Favorite Covers

Star Trek Magazine Issue 108, "The Borg issue, was one where Paramount allowed us to Borg-ify the masthead," editor at the time Toby Weidmann recalls. "I think this was the first, and perhaps only, time we were allowed to do that, although don't quote me on that. The triptych poster idea as an insert was pretty cool as well.

Star Trek Magazine Issue 116, "Celebrating The Original Series, we went for a 1960s, pop art Andy Warhol style, on the cover and for some of the interiors to match the era *Star Trek* was born," says editor Toby Weidmann. "I really liked the aesthetic. Basically, I like the ones where we were allowed to do things a little bit out of the norm!"

Star Trek Magazine Special 2015, "My absolute favourite cover was a *Star Trek* version of The Beatles' Sergeant Pepper album cover, designed by Titan's Dan Bura. A brilliant collage with the primary hull of the *U.S.S. Enterprise* replacing the drum as the focal point. Stunning work!"


BEHIND THE SCENES OF GODS & MEN!
#3 STAR TREK
TREK TALK!
PRODUCER ROBERT H. JUSTMAN INTERVIEWED
A DATE WITH DATA
BRENT SPINER CELEBRATES
RELIVE THE ANDORIAN INCIDENT!

Paul Simpson

Issues 130 – 166

Paul Simpson was editor from issues 130 to 166 and was in the center seat when director J.J. Abrams breathed new life into the franchise with the film simply entitled *Star Trek* in 2009. Chris Pine was Kirk, Zachary Quinto was Spock, Karl Urban was McCoy – and Paul was happy.

"My most memorable moment has to be going on the set of *Star Trek 2009* and seeing the Romulan ship interior," he recalls. "That ties with the sheer thrill as a longstanding fan of answering the phone to Leonard Nimoy!"

Paul, who talked about his terminal illness in issue 11 of *Star Trek Explorer*, continues: "We expanded the remit of the magazine to cover the books and online games, and I commissioned a lot of features that looked at the franchise as a whole. Those archive pieces were only feasible because of the fantastic help given by John Van Citters and Marian Cordry at CBS Consumer Products."

Simpson is delighted with how *Star Trek* continues to reinvent itself.

"I had the pleasure of interviewing the *Discovery* effects team on stage at WonderCon so that will always have a special place, and I've loved *Strange New Worlds* and *Star Trek: Prodigy* in particular."

Today, Paul enjoys editing the online news and features site *Sci-Fi Bulletin*, and spending time with family and friends.

Christopher Cooper

Issues 167 to 192

"There were so many memorable *Star Trek* moments during my five year mission with the magazine," Chris Cooper says. "Everything about Destination *Star Trek* London in 2012 was a grab bag of thrilling encounters, but sitting in the green room surrounded by *Trek* legends was something else. Jetting off to Bad Robot's HQ for a tour and to meet the Kelvin timeline crew was also a pretty incredible day at the office, too. I met so many cool and interesting people along the way, but interviewing the mighty William Shatner was indisputably the most momentous moment from my time in the captain's chair. Whoever said 'never meet your heroes' evidently never met Captain James T. Kirk!

"I never really left *Star Trek Magazine*, as my cartoon, 'The Warped Factor', carried on right up to this fateful issue. I also got to write some short fiction for the magazine. Right now, I'm editing *Star Wars Insider* for Titan, working on a couple of book ideas, and have just written a *Doctor Who* audio drama for Big Finish."

CLASSIC MOVIES EXPLORED ◆ TREK SEQUEL NEWS
STAR TREK
THE OFFICIAL MAGAZINE
TOUGH CHOICES!
TREK CAPTAINS' BIGGEST CHALLENGES – REVEALED!
WIN! MR SPOCK MAXI-BUST!
LEONARD NIMOY
EXCLUSIVE INTERVIEW WITH STAR TREK LEGEND

Star Trek Magazine Interviews

Who are the most interviewed Star Trek actors, by cover story?

Kate Mulgrew	13	George Takei	4	Anthony Rapp	2	James Doohan	1
Sir Patrick Stewart	12	John Billingsley	3	Andrew Robinson	2	Terry Farrell	1
Jeri Ryan	10	Wilson Cruz	3	Tim Russ	2	Michelle Hurd	1
William Shatner	11	Sonequa Martin-Green	3	Karl Urban	2	DeForest Kelley	1
Scott Bakula	9	John de Lancie	3	Garret Wang	2	Cirroc Lofton	1
Leonard Nimoy	9	Nichelle Nichols	3	Denise Crosby	1	Chase Masterson	1
Brent Spiner	9	Armin Shimerman	3	Bruce Greenwood	1	Gates McFadden	1
Michael Dorn	8	Jolene Blalock	2	Sean Kenney	1	Alison Pill	1
Jonathan Frakes	8	Mary Chieffo	2	Tom Hardy	1	Chris Pine	1
Robert Picardo	7	John Cho	2	Jason Isaacs	1	Ethan Phillips	1
Robert Beltran	6	Doug Jones	2	Linda Park	1	Zachary Quinto	1
Connor Trineer	6	Simon Pegg	2	Nicole de Boer	1	Tony Todd	1
Roxann Biggs-Dawson	5	Zoë Saldana	2	Dominic Keating	1	Wil Wheaton	1
Marina Sirtis	5	Walter Koenig	2	Kirstie Alley	1	Rainn Wilson	1
Nana Visitor	5	Kenneth Mitchell	2	Patti Yasutake	1	Mary Wiseman	1
Avery Brooks	4	Anthony Montgomery	2	René Auberjonois	1	Anton Yelchin	1
Robert Duncan McNeil	4	Anson Mount	2	Isa Briones	1	Michelle Yeoh	1
Alexander Siddig	4	Ethan Peck	2	LeVar Burton	1		
				Santiago Cabrera	1		

Quotable *Star Trek*

"It's a constantly developing franchise, on screen and behind the scenes, and I'm glad we were able to offer insights into its ongoing development, with the help of so many people – actors, production crew and others – in so many ways over the years, not just through the magazine, but its spin-offs, too – the *Star Trek: Deep Space Nine Poster Magazine*, to name but one."

-John Freeman

Inside Trek

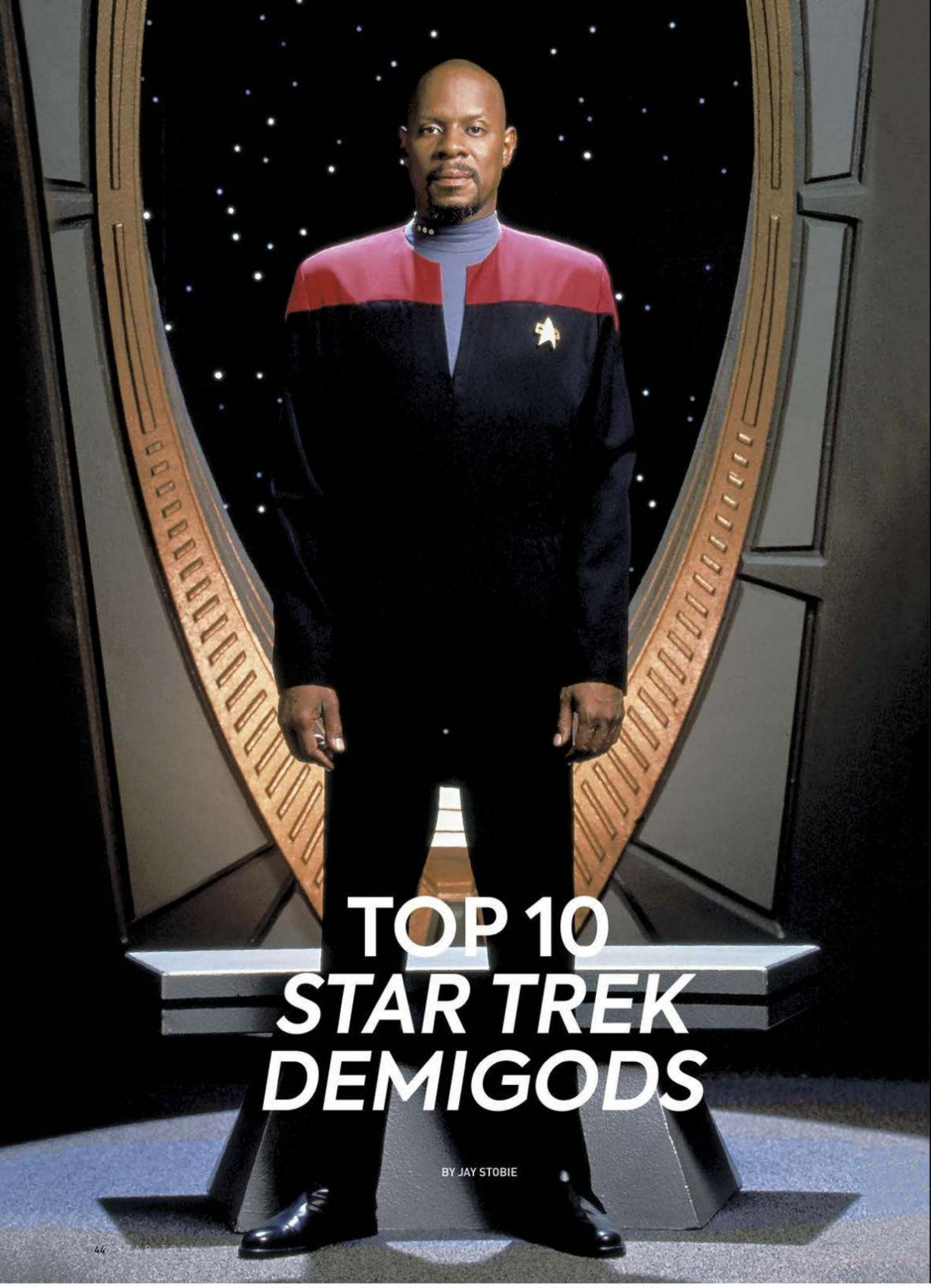
THE LIFE & LEGACY OF REGINALD BARCLAY

FAMILY

An exclusive *Star Trek* story by David Mack

STAR TREK'S

DEMIGODS



TOP 10 STAR TREK DEMIGODS

BY JAY STOBIE

10 CHARLIE EVANS

Capable of making objects disappear and commanding people with his mind, Charlie Evans certainly fit the bill of a human who attained powers that could be considered divine. The lone survivor of a transport crash, Charlie was saved by the Thasians, a non–corporeal species who bestowed these gifts upon him so that he could survive alone. Charlie escaped and terrorized Captain James T. Kirk's *U.S.S. Enterprise*, but the boy overreached with his abilities. The crew exploited this weakness, and the Thasians arrived to take custody of him.

09 KHAN NOONIEN SINGH

Some may wish to disqualify Khan Noonien Singh from our list, due to his status as an augmented human, but even Spock viewed him as the greatest adversary the *Enterprise* ever faced. Genetically engineered to possess a superior intellect, unparalleled strength, and greater ambition, Khan thrived on his quest for dominance and pursued the Genesis Device. Fortunately, his lack of experience in ship-to-ship combat resulted in the two-dimensional thinking which allowed Admiral Kirk to best his storied foe.

08 JAKE SISKO & KIRA NERYS

Their brush with divinity was too brief to rank higher, but Jake Sisko and Kira Nerys became the vessels of choice for two of the Bajoran wormhole's toughest contenders. With Jake inhabited by the evil *Pah-wraith* known as Kosst Amojan and Kira's body guided by a valiant Prophet, the pair lashed out at each other with energy beams, clashing over the very future of Bajor's Golden Age. Only Kai Winn's decision to flood Deep Space 9 with increased chroniton levels prevented the fight from reaching its crescendo, and the non–corporeal beings were forced to leave their hosts.

07 JACK CRUSHER

A legacy of Jean-Luc Picard's time as Locutus, Jack Crusher's Borg-enhanced physiology supplied him with an aptitude for controlling people with his mind and the capacity to defeat multiple Changelings in hand-to-hand combat. While the Borg Queen's intention to use him to wipe out her adversaries and remake the Borg Collective was grand in scope, Jack's talent for mind control proved limited and only worked on individuals altered by transporters sabotaged by Vadic's forces.

06 ELIZABETH DEHNER & GARY MITCHELL

As humans with a high degree of extrasensory perception, Elizabeth Dehner and Gary Mitchell were more susceptible to the unique perils posed by the galactic barrier. After an electrical charge from the barrier affected their neural circuits, Mitchell and Dehner developed telekinetic powers, and the capability to read minds. Mitchell's case progressed more swiftly and endangered the crew, but it was Dehner's own transformation that permitted her to intervene and assist in foiling his destructive, god-like aspirations.

05 WILLIAM T. RIKER

When Q imbued William T. Riker with the Continuum's omnipotent abilities, he turned a mere mortal into someone with the unfathomable capacity to manifest whatever he wished. Saving lives and manipulating space and time initially tempted the *U.S.S. Enterprise* NCC 1701-D's first officer, but the fortitude of his friends and colleagues bolstered his resilience and helped Riker opt to reject Q's universe-altering offer.

04 WESLEY CRUSHER

From the moment he stepped onto the *U.S.S. Enterprise*-D, Wesley Crusher demonstrated the potential to become a truly exceptional officer. However, attending Starfleet Academy shifted his outlook, sending him down a path that reunited him with a being known as the Traveler. Wesley's genius evolved, and he eventually succeeded in pulling himself out of time during a standoff between Cardassian soldiers and Federation citizens. Free to explore places where thought and energy combined in unimaginable ways, Wesley ultimately returned to Earth to recruit Kore Soong into his interstellar assembly.

03 JACK RANSOM

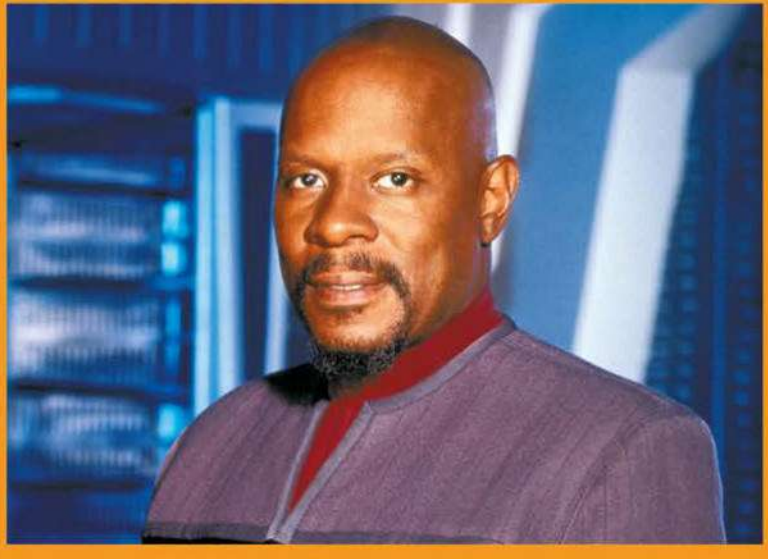
Plagued by an Apergosian device's "strange energy," Jack Ransom inherited similar god-like talents to those previously seen in Gary Mitchell and Elizabeth Dehner. Of course, Ransom took everything to the next level, detaching his own head from his body and attacking the *U.S.S. Cerritos* in orbit. As with many of our demigods, Ransom's ascension was short-lived, but it's tough to argue against the imposing form of an oversized cranium and starship-threatening energy blasts.

02 DUKAT

The Cardassian tyrant's first brush with divinity occurred when a *Pah-wraith* merged with Dukat and aided him in collapsing the Bajoran wormhole, a tragic event that also resulted in Jadzia Dax's death. Though the devilish Prophet left his body, he was chosen to be their emissary and joined with another *Pah-wraith* in the Bajoran Fire Caves a year later. Prepared to unleash the *Pah-wraiths* upon the entire quadrant and equipped with supernatural skills, Dukat nevertheless met his downfall at the hands of Benjamin Sisko. Dukat's naturally evil persona and the fact that he *twice* became a demigod propelled him toward the front of our list.

01 BENJAMIN SISKO

As the son of a human father and a woman possessed by a Prophet, Benjamin Sisko was essentially the offspring of a mortal and a Bajoran deity. Although he didn't display a superbeing's powers in the traditional sense, his connection to the wormhole's influential inhabitants and his role in protecting Bajor, defeating the Dominion, and safeguarding the Alpha Quadrant combined to amplify his actions' impact on the galaxy's wellbeing. Add in his status as the Emissary and his role in banishing Dukat and the *Pah-wraiths*, and "The Sisko" lands at the top of our standings.



01

THE LIFE AND LEGACY OF *Reginald Barclay*

From his humble origins as a diagnostic engineer to the essential role he played in communicating with the Delta Quadrant, Reginald Barclay demonstrated that first impressions don't always indicate someone's true potential. Throughout his Starfleet career, Barclay showcased resilience as he endured struggles with debilitating anxiety, an assortment of phobias, and an unsettling holodeck addiction. Despite these difficulties, the lieutenant braved his fears, proved himself to be a clever engineer, and established friendships with his shipmates. These factors, as well as his willingness to seek help in his sessions with Counselor Deanna Troi, paint the picture of a person who was just as heroic as any other officer in the fleet.

WORDS: JAY STOBIE

An Enterprising Assignment

While Reginald Barclay's record indicated he had served Starfleet well for years, earned satisfactory ratings while posted to the *U.S.S. Zhukov*, and received praise from Captain Gleason prior to transferring to the *U.S.S. Enterprise* NCC 1701-D in 2366, his initial performance aboard the Federation flagship left much to be desired for Commander William T. Riker, Chief Engineer Geordi La Forge, and Captain Jean-Luc Picard. Tardiness and a lack of effort defined Lieutenant Barclay's early days on the ship, and Riker even hypothesized that Gleason may have spoken highly about the engineer to facilitate his departure. Citing references to seclusive tendencies in Barclay's Starfleet Academy psychological profile, Riker doubted Barclay's abilities.

Nevertheless, Captain Picard encouraged his staff to give Barclay a chance, openly discouraging the "Broccoli" nickname Wesley Crusher had bestowed upon the lieutenant. Barclay vented his frustrations on the holodeck, inappropriately calling upon facsimiles of the crew to engage in violent duels and romantic encounters. Counselor Troi expressed compassion for what she called "healthy" fantasies, yet hints of discomfort were evident. In the middle of these trials, Barclay displayed his ingenuity by solving a series of serious malfunctions in the *Enterprise*-D's systems and preventing a structural failure throughout the ship. The incident helped Barclay acclimate to his colleagues, and he resolved to forgo his holographic pursuits.

The Wonders of Wisdom

By the latter half of 2367, Barclay had made a concerted effort to socialize with the crew, going so far as to participate in a performance of Edmond Rostand's *Cyrano de Bergerac* for Doctor Beverly Crusher's acting workshop. Troi applauded the engineer's effort, noting that the theater brought him out of the holodeck and out amongst other people. When the Federation's Argus Array stopped relaying its data, La Forge enlisted Barclay to assist in scanning a mysterious probe near the subspace telescope.

The probe emitted an energy pulse that temporarily incapacitated Barclay, but the lieutenant soon began to exhibit a heightened intellect and atypical behaviors. Barclay's confidence soared, resulting in advances related to his professional proficiency, social skills, thespian abilities, and romantic overtures. Doctor Crusher discovered that the probe had modified the engineer's brain and enhanced his creativity, resourcefulness, inspiration, and imagination. After being declared the most advanced human who had ever lived, Barclay returned to the holodeck to develop an interface that would prevent the Argus Array from overloading.

02

Although the gambit succeeded, Barclay's higher brain functions and memory were transferred to the vessel's computer core, a process which amplified his intelligence even further. Against orders, the engineer boosted the *Enterprise*-D's propulsion system and brought the ship 30,000 lightyears across the galaxy. Here, they met the Cytherians, who had built the probe to guide other species to them for an exchange of knowledge. The Cytherians reintegrated Barclay into his body, returning him to his original IQ. While the engineer felt deflated by the loss, La Forge and Troi emphasized how important he was to the crew, once again highlighting his newfound friendships.

Fears and Friendship

Barclay's bond with La Forge and Troi continued to grow and, in early 2369, the lieutenant confided in them about his fear of transporters during an investigation of the *U.S.S. Yosemite*. Against all odds, Barclay had managed to travel by shuttlecraft and avoid being dematerialized throughout his tenure in Starfleet. The systems engineer confronted his fear and successfully beamed to the other ship, but he spotted something in the matter stream, and soon became convinced that he was suffering from transporter psychosis. Barclay persevered in the face of his hypochondria, ultimately realizing that the *Yosemite*'s survivors were trapped within the beam. The *Enterprise*-D crew's appreciation for Barclay had clearly evolved since their first encounter, as they offered him their steadfast support during this crisis.

Later that year, Barclay stumbled upon the self-aware James Moriarty holoprogram, while performing holodeck maintenance, and was tasked with researching the possibility of manifesting Moriarty and his beloved Regina Barthalomew in the real world. The entire affair was for nought, however, and Barclay collaborated with Captain Picard and Data on a plan which made the partners believe they had left their holographic confines. When the captain joked that their own universe might itself be an elaborate simulation, Barclay was left to ponder the notion.

The lieutenant's hypochondria reasserted itself the next year, as Barclay expressed concern over symptoms he assumed were related to a deadly disorder. Doctor Crusher assured him he merely had a dormant T cell which prevented him from fighting off a mild case of the Urodelan flu. Barclay's willingness to let it go illustrated his personal progress, and Data even entrusted him with looking after Spot while the science officer was away.

Unfortunately, a shipboard outbreak justified the lieutenant's initial suspicions, causing much of the crew to devolve and partially transforming Barclay into an arachnid. The condition was traced back to Crusher's treatment for Barclay's flu, as an anomaly in his genetic chemistry mutated the synthetic T cell she had introduced. The doctor dubbed the new disease Barclay's Protomorphosis Syndrome, prompting Troi to brace for the counseling sessions that the engineer would undoubtedly need to recover.

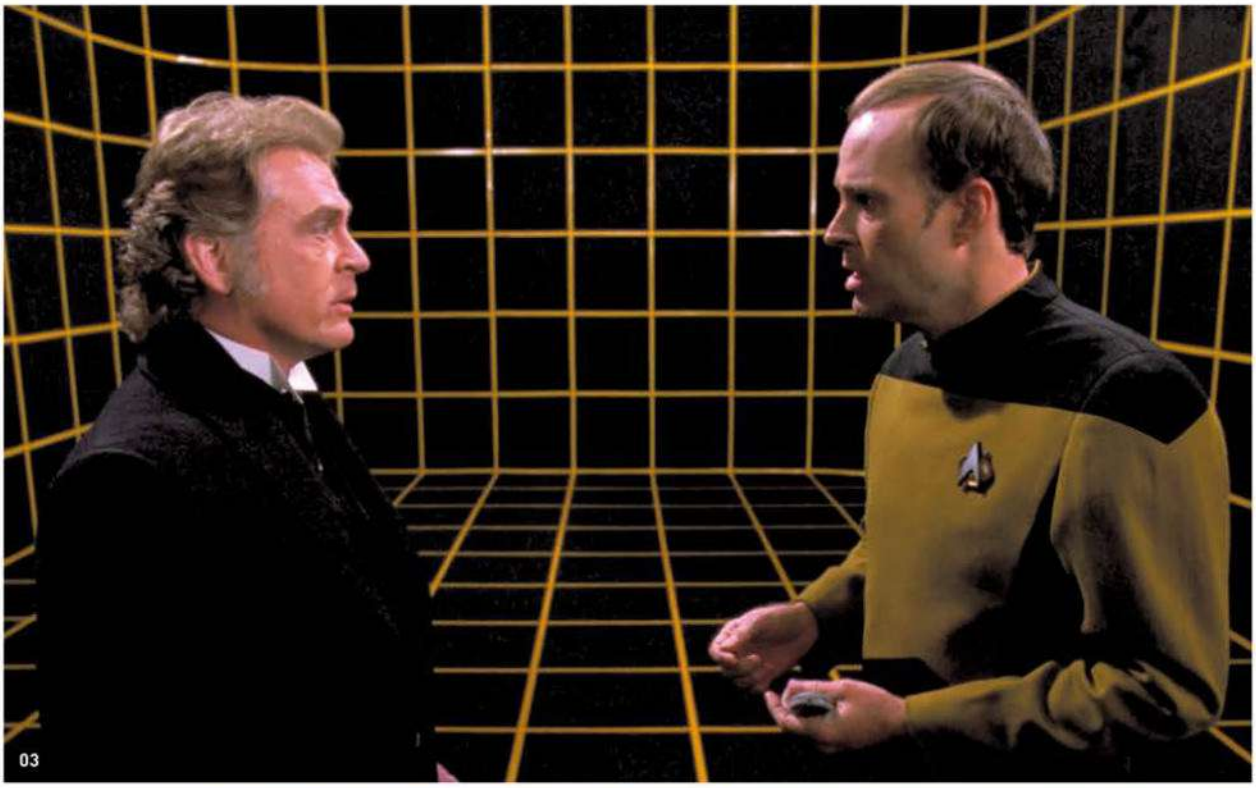
01 *Star Trek: The Next Generation*, season three, "Hollow Pursuits"

02 *Star Trek: The Next Generation*, season four, "The Nth Degree"

03 *Star Trek: The Next Generation*, season six, "Ship in a Bottle"

04 *Star Trek: The Next Generation*, season seven, "Genesis"

05 *Star Trek: Voyager*, season six, "Life Line"



03

04

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A Photonic Fixation

Following the *Enterprise*-D's destruction, Barclay found himself reassigned to the *U.S.S. Enterprise* NCC 1701-E by 2373. He participated in the impromptu mission to protect humanity's first contact with the Vulcans and relished the opportunity to meet Zefram Cochrane, but his course brought him back to Earth. After two years stationed on the planet, Barclay suffered a mental health setback when he became obsessed with employing the MIDAS Array to contact the *U.S.S. Voyager* in the Delta Quadrant. He relapsed on his holodeck addiction in 2376, isolating himself from other engineers on the Pathfinder Project and drawing the ire of his superior officer, the friendly-but-skeptical Commander Pete Harkins.

Barclay went so far as to befriend holographic versions of *Voyager*'s crew and sleep on the holodeck, deeds which led Harkins to remove him from the project. Barclay called upon his friendship with Deanna Troi, and she convinced him to admit that he felt as if he had lost his family after leaving the *Enterprise*-E. In spite of her support, the lieutenant broke into his lab and made an unauthorized attempt to send a message to *Voyager*. The risk paid off, and Barclay managed to hold a brief two-way chat with Captain Janeway, who – unbeknownst to the engineer – was heralded as an honorary member of her crew.

06

Consultations and Connections

The technology progressed over the next several months, allowing Barclay to recruit The Doctor for an emergency consult when his creator, Doctor Lewis Zimmerman, became seriously ill. The engineer had the EMH transmitted to Jupiter Station, and he convinced Deanna to mediate when Zimmerman and The Doctor could not be cordial to one another. The friendship between Barclay and Troi thrived, but the incident also fostered a fellowship that connected the lieutenant and *Voyager*'s EMH.

06 *Star Trek: The Next Generation*, season six, "Realm of Fear"

07 *Star Trek: The Next Generation*, season three, "Hollow Pursuits"

08 *Star Trek: The Next Generation*, season three, "Hollow Pursuits"

This was evident when, in early 2377, The Doctor seemed eager to get to know a holographic version of Barclay, referred to as "Reg," who claimed to have been dispatched with a plan to get *Voyager* home. In reality, Ferengi profiteers had hijacked Barclay's hologram, in a ploy to steal Borg nanoprobes from Seven of Nine. Deanna was instrumental in substantiating Barclay's suspicions, teaming up with him once again and exposing his former girlfriend as an agent employed by the Ferengi. The revelation broke the lieutenant's heart, though he found optimism in a date the counselor and Commander Riker had arranged for him.

07

Barclay's dedication to Pathfinder remained, and he made history by establishing a daily transgalactic channel with *Voyager* when he launched Operation Watson as the calendar approached 2378. The link facilitated regular chats between Barclay and The Doctor, and the engineer used it to testify on the EMH's behalf when his holonovel stirred up controversy. Barclay expressed admiration for The Doctor's devotion to treating his "father," Lewis Zimmerman, an appeal which contributed to persuading an arbitrator to rule that The Doctor was an artist.

The *Voyager*'s Home

In an alternate 2404, a future version of Barclay taught classes about the Borg Collective at Starfleet Academy and assisted Admiral Janeway with her scheme to alter history. The Admiral's effort proved fruitful, and the Prime timeline's Barclay was on duty when a transwarp aperture brought *Voyager* to Earth's doorstep at the dawn of 2378. Given his dedication to the Pathfinder Project and his attachment to Janeway's crew, having Barclay present in the room when Admiral Paris welcomed them home was a fitting honor for the lieutenant.

Considering the precarious beginning to his assignment aboard the *Enterprise*-D, Lieutenant Barclay's journey underscored the truth that even those of us who wrestle with social and mental anxieties can vanquish our struggles and accomplish great feats. Mentored by Geordi La Forge, counseled by Deanna Troi, and entrusted by The Doctor, Reginald Barclay – or "Reg" to those he befriended along the way – exemplified the power of facing our fears, finding connections, and taking advantage of second chances.

08

EXCLUSIVE FICTION

Family History

STORY: DAVID MACK
ART: PETE WALLBANK

"Oh, Wesley… I wish you'd had a chance to get to know your father."

How many times did I hear my mother say those words? As a boy, I lost count. Any time I asked about Dad, Mom's eyes misted over, her voice broke, and she tried to change the subject. I could ask her about anything else and get an answer, but whenever I wanted to know something about the late Lieutenant Commander Jack R. Crusher, she'd suddenly be at a loss for words.

Standing just outside the bounds of time and space, I've revisited all those childhood moments with my Mom, some of them more than once. I watch her tuck my six-year-old self into bed. She sneaks my favorite plush teddy bear under my arm. Like she had a hundred times before. And my younger self, half asleep, mumbles, "Did Daddy ever have a bear like mine?"

Mom's eyes fill with tears. She turns away, and all younger me can see of her is her long fall of straight, red hair, stretching down the back of her blue Starfleet uniform. She chokes back her grief. Composes herself. And then, as if I'd conjured the words by magic –

"Oh, Wesley. I wish you could have had more time with him."

She palms tears from her cheeks and hopes I don't notice. "Get some sleep, now. Big day tomorrow." She passes her hand over a wall sensor and dims the lights on her way out of my room. Younger me lies awake, his curiosity unsatisfied yet again.

All I'd wanted were answers about my dad. Answers Mom didn't have, or that hurt too much for her to share so soon after his death.

Back then, neither of us could have known that one day I'd be reborn as a Traveler and the cosmos would offer me all its secrets, or that all the moments of my father's life would be revealed to me like a scroll unfurled.

But merely seeing it wasn't the same as comprehending it. It took me decades of moving backward and forward through time, visiting and revisiting different points in his life, before I learned to see in it a story greater than the mere sum of its moments, and to understand how a life, even one cut short as my father's was, can reveal so much about love's strange mysteries.

* * *

Bright sunlight, warm on my shoulders. The fragrance of cut grass and freshly raked infield dirt. Five-year-old me stands between first and second base and tries to stop his oversized baseball glove from sliding off his too-small hand. Dad is on the pitcher's mound, his well-worn glove hanging loose at his left side, a scuffed and dirty baseball in his right hand.

"I'm gonna roll it, okay? Get in front of it, like we practiced."

He winds up like he's bowling candlepin, and then he rolls the ball toward young me. It skips and hops across the grass and dirt before it bounces off a rock, away from little me's glove. It's just a missed ground ball, in a practice with no one else around, but young me starts to cry in frustration as he watches the ball vanish into the outfield.

Dad is at his side in seconds. "What's wrong, Tiger?"

Hearing Dad's old nickname for me makes me smile, but it brings no solace to my younger self, who forces out a reply through heaving sobs of self-pity. "I'm never gonna get it! This is why the other kids call me a freak."

"Hey, there. None of that. You're *not* a freak, Wesley. You're my incredible, wonderful son. Not everybody's good at sports right away. Some folks just need more practice than others."

"But I *have* practiced!"

"Nowhere near as much as you think you have. The hard part of anything always feels like it takes forever, especially when other people seem to get it with no effort at all." He tousles younger me's thatch of dark brown hair. "If you keep practicing, I promise you'll get better. But I won't force you. If you really don't like baseball, you don't have to play."

"You mean it?"

"Cross my heart, Champ."

Younger me drops his glove on the ground as if he's just cut his own chains of bondage. "Thanks, Dad!" Before my father can explain that younger me was supposed to choose the hard path, the five-year-old is sprinting away, toward the closest exit and then the nearest library.

The disappointment on Jack's face is heartbreaking. The way he spoke about the game made it seem like baseball was an occult experience that held all of life's secrets.

For Jack Crusher, maybe it did.

* * *

It's ten or maybe twelve years before I was born. My clothes are weathered and worn, my flesh scarred with the evidence of lessons learned the hard way, and my beard is gray and ragged as a rose bush's naked branches in winter. It's a cold autumn afternoon, and my father, a gangly lad of seventeen, is on the pitcher's mound. Several hundred people, his neighbors in the colony town of Carlton on Alpha Centauri IV, watch in an anxious hush from the bleachers.

There are two outs at the bottom of the last inning of the last game of the regional high schools' championship. Dad's team are the visitors, and they lead by one run.

The home team has a runner at first base. The count is two balls and two strikes. In theory, Dad might be one pitch away from winning the game.

The signal from the catcher. Dad nods.

He winds up. Delivers a scorching fast ball –

Crack! The swing was so fast I didn't see the bat make contact with the ball. All I see is the ball soaring into the air, toward the deep outfield.

A game-winning home run.

The home team's fans cheer. The visiting team's fans groan in dismay.

The runner already on base rounds the diamond and crosses home plate.

The batter rounds second, hamming it up while waving to his cheering fans – and then he stumbles and twists his ankle. He lands hard on the infield dirt, his face contorted in agony.

A manager and a medic rush from the dugout to his side. They conduct a hushed and hurried conference while everyone waits and watches. An umpire is summoned to the huddle over the injured player. Before long, other players and concerned parents join the circle. Like a ghost, I drift into their midst to eavesdrop. The umpire, stern-faced, lays down the law.

"The rules are clear," she says. "For the run to count, the runner has to cross home plate, and they can't be helped by other members of their team, including coaches or assistants."

The home team's coach asks, "What about his father? He's here."

"No one but players, coaches, and umpires on the field, or else it's interference."

The medic shakes his head. "C'mon, Sue. The kid's ankle might be fractured. Can't we put in a pinch-runner?"

"Not in the middle of his run, no."

"Can we just call it a double and then sub in a runner?"

"Either he makes it home, or he forfeits the run and we go to extra innings."

Groans mingle with curses in the huddle. The adults step away to continue their debate. No one notices at first as Jack walks over to the kid sitting in the dirt.

Jack helps the boy to his feet, and pulls the player's arm across his own shoulders to support his weight. With Jack's help, he limps toward third base.

The adults rush back to the baseline. One of Jack's teammates shouts, "What're you doing, Crusher? The ump said no helping the runner!"

"She said *his* team can't help him. The rules don't say *we* can't."

Silence as Jack carries the other team's player around third, and then down the line to home plate. As soon as the runner gives home plate a gingerly tap with his good foot, Jack eases him into the arms of his teammates, and then he shakes the boy's hand.

"Good game."

The home team's fans cheer.

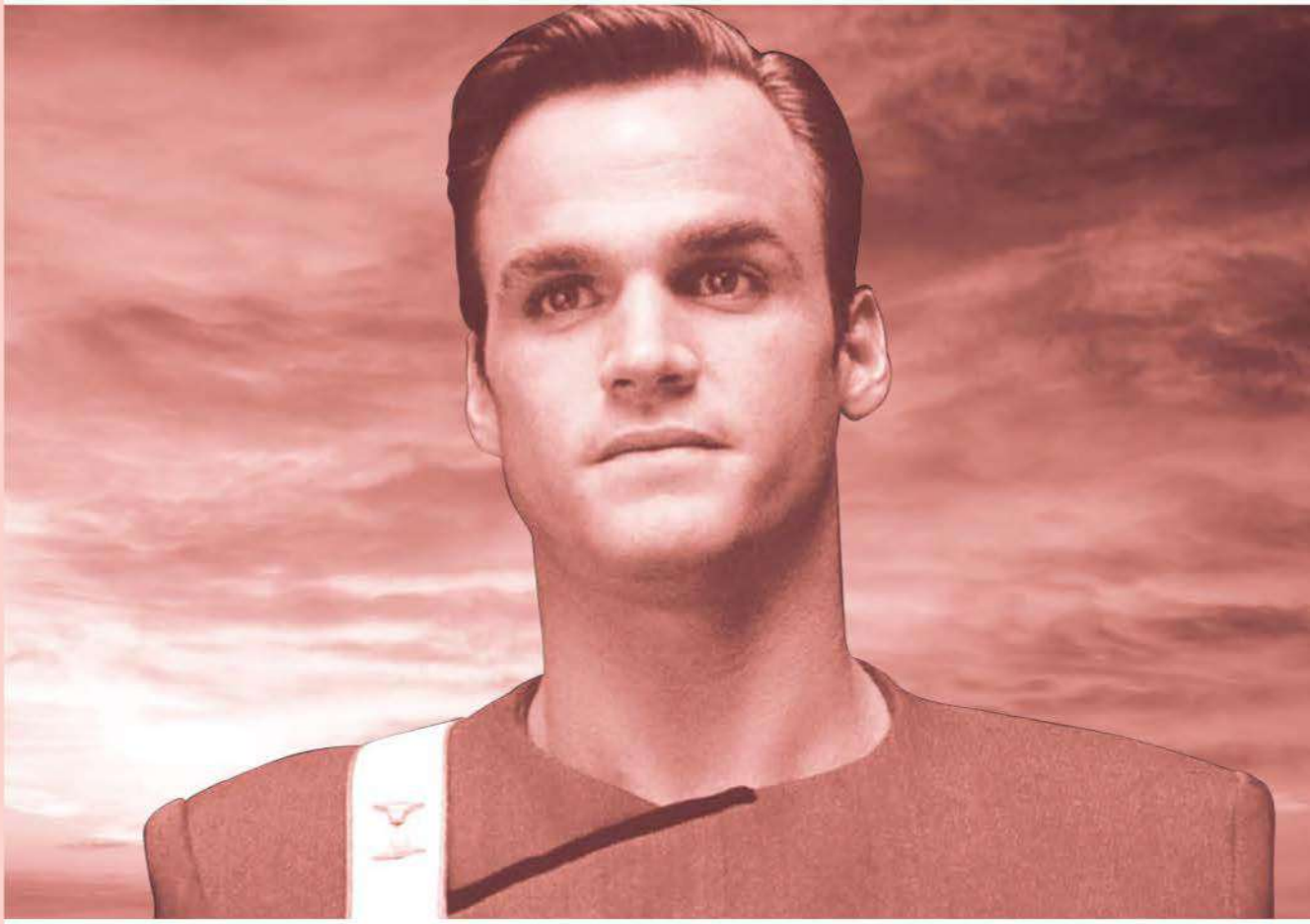
The fans of Jack's team jeer and boo and call him every slur in the book.

An hour later, the bleachers are empty. The players have changed into their street clothes. Jack stands alone behind home plate, his glove tucked under his arm. His coach steps around the chainlink backstop and sidles up to him. "Lotta folks are mighty ticked-off at you, Jack."

"I know, Coach."

"Just to be… I ain't one of 'em. That kind of sportsmanship is what baseball is all about." He pats Jack on his back. "I'm proud of you, kid… Let's go home."

* * *



"YOU'RE NOT A FREAK, WESLEY. YOU'RE MY INCREDIBLE, WONDERFUL SON."

Not all my glimpses of Jack's history were so uplifting. How could they be? No one is perfect. The nature of life is trial and error, and then regret, which by definition always comes too late. So why do so many of us fear to speak ill of the dead?

I've never understood the impulse to sanitize our memories of the departed, to selectively edit our shared histories when death makes our paths diverge. Between my mother and Captain Jean-Luc Picard, who was my dad's best friend, I grew up hearing nothing but the heroic version of my father's life story. Sadly, you can't really get to know someone by learning only of their virtues; sometimes, there's more truth to be found in their faults.

* * *

My father's genial nature hid a deep, cold current of anger. The man held grudges with a fierce determination.

As a secret spectator, I've watched Jack Crusher shut people out of his life with an icy finality: romantic relationships severed with an end to all contact, friendships discarded without giving the other person so much as a chance to make amends, professional associations cut off with prejudice. When Jack exited relationships, as often as not he had no plan for what would follow, or any idea what he was leaving behind. Even when his intentions weren't vindictive, he was frequently willfully blind to the pain and resentment he left in his wake.

I blame his parents.

That's unfair of me, of course. I've never met Jack's parents – my paternal grandparents. Growing up, it never occurred to me ask why they were absent from my life. My mom's parents both died in an accident when she was a child, and her grandmother, who raised her, had retired to a planet in the Caldos system, which was remote enough to make it inconvenient to visit. After Dad died, Mom never mentioned his family, so I just assumed they had passed on, like hers.

As it turned out, they weren't deceased. Merely estranged.

I've tried to make sense of the rift between my father and his father. Their dynamic confounds me. Its only consistent property is mutual hostility. I suspect it to be a generational thing, a family legacy of depression passed from father to son. Sometimes I wonder if losing my dad when I was just six years old spared me from perpetuating their ugly cycle, or if maybe Dad himself broke free of its curse by disowning his father before I was born.

In some universes I've seen, that turns out to be true. In others, not. There are simply too many variables, too many irrational factors at play to know for certain. No answer ever proves definitive; no truth is ever absolute. Like a yin-yang symbol, Dad's faults harbored a seed of his virtues, and vice-versa. To whatever degree he could be callous, he could also be empathetic. The same man who excised people from his life with surgical detachment was also other folks' most loyal friend and companion, and with equal ease he could shut someone out of his emotional life or love them unconditionally with every fiber of his being.

* * *

I watch Captain Picard and a carry team of senior officers from the *U.S.S. Stargazer* escort my father's flag-draped coffin out of the ship's sickbay and down a corridor lined with their shipmates, all of them in mourning. Somewhere, I know, someone is celebrating Jack's death, calling him a devil and bidding him good riddance. But here, among those who knew him best, he's accorded the respect of a saint.

It's all about perspective. Time and distance.

* * *

Smoke envelops me at the scene of my father's death. I've been here more times than I can count. The first time, I wasn't ready. Seeing my father die wrecked me; I wept for what felt like days, and I concocted a hundred desperate plans to change the past, none of which I ever put into motion. I returned to this moment again and again for decades before I learned to see its beauty.

With only a few seconds' warning, Jack moves the rest of his away team toward the only path of escape. Then comes the explosion. Thunder, poisonous smoke, and darkness. Cries of pain and alarm fill the air. Sirens wail.

Captain Picard arrives and sees Jack pinned by debris, wires tangled around his throat. The rest of the team is trapped behind a mound of wreckage as toxic fumes flood the room. Picard needs to decide in the space of a breath – does he save the rest of the team, or does he try to free Jack, his best friend? I see the torment in Picard's eyes.

So does Jack.

With just a look and a nod, Jack cues Picard to save the others, and the calm in Jack's eyes tells Picard this is the right choice. The *only* choice.

This is the hardest moment of Jean-Luc Picard's life. And Jack's proudest.

Picard uses his phaser to disintegrate the broken steel between himself and the rest of the team, who flee with him to safety as the blast-weakened structure collapses down onto my father.

It's all over in a matter of seconds.

My father dies as he lived: with honor, integrity, and the rarest kind of love, the kind that enables a person to put others' lives ahead of their own.

As a boy, I hated him for that decision.

As a man, I love and admire him for it.

As a Traveler, I see that I was right both times.

* * *

As good as my father was at the sacrifice play, when it came to less existential crises, he wasn't very good at asking for help, even when he needed it most.

I stand a bit more than arm's length from him, inside a gift shop on a Pacifica boardwalk. Dressed in khaki shorts and a brightly colored tropical shirt on a rare day of shore leave, Jack paws through racks of tchotchkes and knick-knacks with the grave countenance of a man making a life-or-death decision.

From my point of view, it is.

I lean toward him and smile. "Whatcha lookin' for?"

He regards me warily. I loom over him. With my unkempt, graying hair and beard I must look like one of Pacifica's countless beach-bum retirees. And there he is, young and clean-cut as only a junior Starfleet officer can be. After a second, he lets his guard down. "I'm trying to find the perfect gift with which to ask a delicate question."

I widen my smile. "What's the question?"

"I want to ask the most amazing woman in the galaxy to marry me."

"You've come to the right place." I pick up a book and press it into his hands.

Jack squints at the title. "*How to Advance Your Career Through Marriage*?" He shoots me an uncertain look.

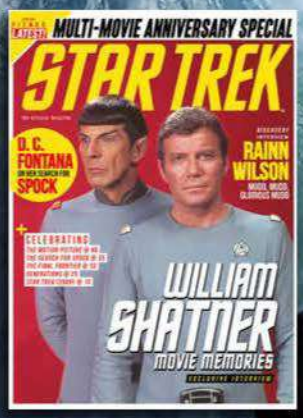
I reassure him with a pat on his shoulder. "Trust me. She'll *love* it."

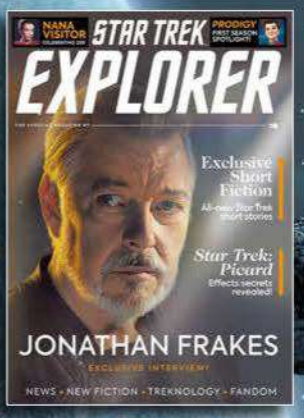
As I walk away, I imagine Jack anticipating my mother's reaction to his gag gift – and I know my dad so well that I don't even need to look back to see his giddy, nervous smile.

My mother's wish has come true.

THE NATURE OF LIFE IS TRIAL AND ERROR, AND THEN REGRET, WHICH BY DEFINITION ALWAYS COMES TOO LATE.

EXPLORE THE *STAR TREK MAGAZINE* ARCHIVES





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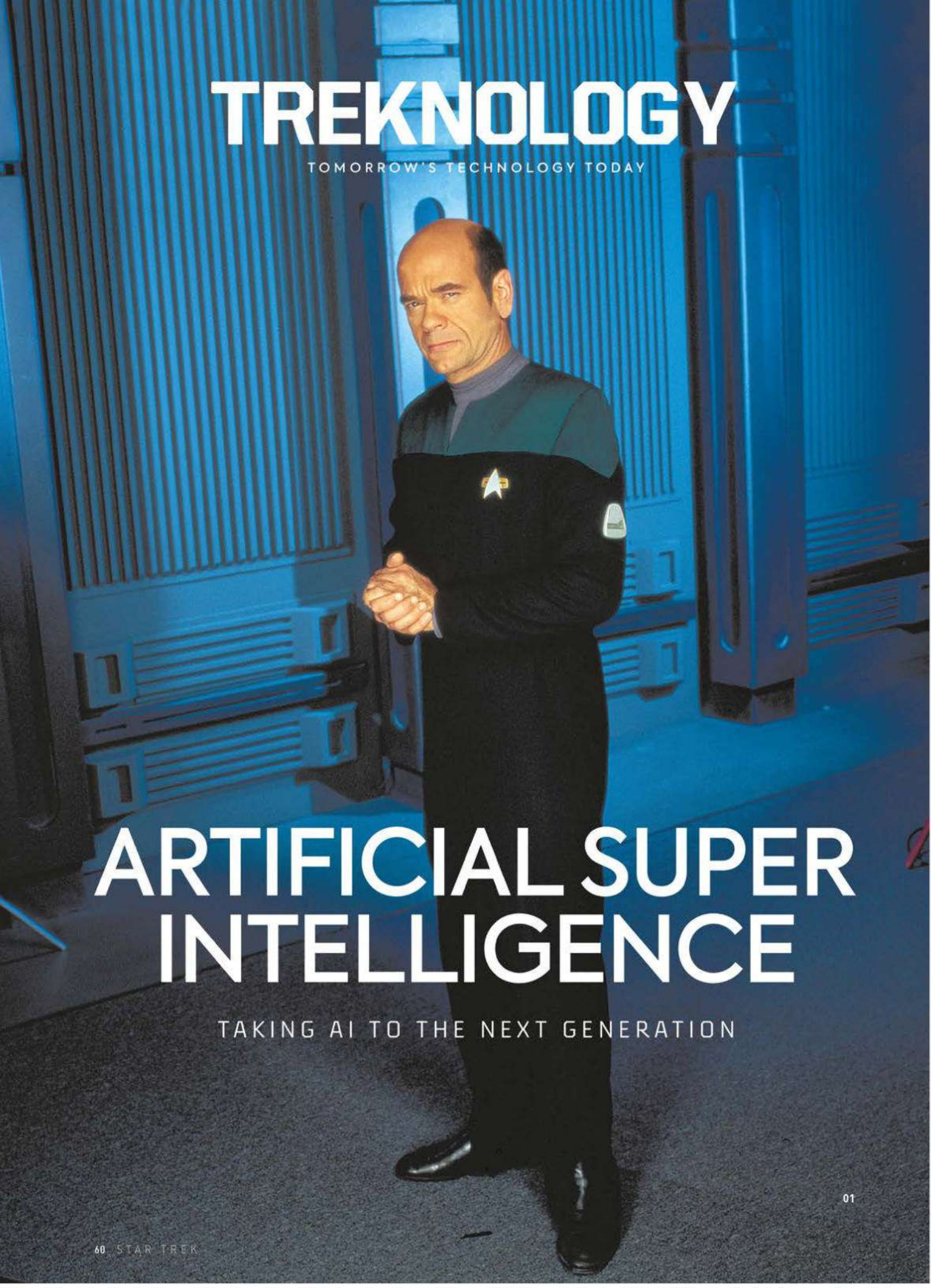
TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY



ARTIFICIAL SUPER INTELLIGENCE

TAKING AI TO THE NEXT GENERATION

01

ANI, AGI AND ASI – DEFINITIONS OF DISASTER?

Just over a decade ago, Professor Nick Bostrom of the UK's Oxford University published a book entitled *Superintelligence: Paths, Dangers, Strategies*, in which he warned *true* Artificial Intelligence could pose the greatest ever threat to humanity. The warning will sound familiar, but the distinction regarding Superintelligence is a significant one and, because it chimes so much with Treknology, worth further examination. So, what's the problem? Is it fair to assume that because AI is used in the defense industries, similar medical research algorithms pose the same potential danger? Of course not; in *Star Trek*, for every malevolent M-5 computer (*Star Trek* "The Ultimate Computer"), there's a more benign Zora (*Star Trek: Discovery*) – but before we get into the positronic pluses and multitronic minuses here, we need some more detailed definitions. You might think you know what Artificial Intelligence is, but the stuff we're familiar with is more accurately known as Artificial Narrow Intelligence (ANI), the familiar task-specific systems such as chatbots, translators and virtual assistants we use every day. Through speech recognition and artificial neural networks (more on those later), their processing and outputs can, in the most sophisticated examples, mimic human intelligence; unsurprisingly, Treknology has a similar 'baseline' in the typical starship computer which, similar to ChatGPT and comparable platforms, can increase its knowledge via machine learning. Despite appearing powerful, ASI is referred to as 'weak' AI, but it exists – unlike the next step up, Artificial General Intelligence, where things get really interesting.

AGI was first proposed in 2007 within a self-titled collection of essays edited by Dr Ben Goertzel and Cassio Pennachin. While still hypothetical, it is considered a 'strong' AI and differs from ASI in that it would evidence self-awareness and extend its problem solving beyond the knowledge of its original creation. Think *Star Trek: Voyager*'s Emergency Medical Hologram; while it threw up considerable challenges for Chief Engineer B'Elanna Torres to support over its unexpectedly extended mission home, the EMH 'grew' far beyond its original programming and developed its own personality without significant improvement on the cognitive abilities of a human. Nothing too sinister there perhaps, but then we come to Bostrom's Artificial Super Intelligence, whose stated aim is to exceed human cognitive ability to such an extent it could pose an existential threat to humanity. Imagine if you will an army of malicious Soong-type androids, and you can see why AI developers are calling for greater safeguards.

02

SENTIENCE AND SELF-EXPLORATION - REPLICATING THE HUMAN CONDITION

When it comes to the doom-laden scenarios suggested by some AI naysayers, it's important to remember much of the hardware and software required for Superintelligence doesn't yet exist. Returning to Data, he fits ASI definitions thanks to his superior intellect, but his bio-mechanical design and computational power is beyond current engineering capabilities. That said, in July 2024, Professor Shoji Takeuchi's team at Japan's University of Tokyo succeeded in grafting engineered human skin tissue onto a robot's face, making the Borg Queen's 'gift' to Commander Data in *Star Trek: First Contact* disturbingly prescient.

Now, killer robots are a science fiction favorite - there's been a fair few in *Star Trek* – but current AI warnings focus more on literally disembodied machines inexorably connected to our digital world. Regardless of their physical manifestation, to truly become ASI, any construct would have to realize or surpass eight prerequisite human-like capabilities – consciousness, beliefs, desires, cognition, emotional intelligence, subjective experiences, behavioral intelligence and super AI. An example of achieving consciousness is illustrated by *Star Trek: The Motion Picture's* V'ger entity, once NASA's *Voyager VI* probe that, having melded with an alien machine mind, returned to our planet in search of its creator to ask a simple question – 'Is this all that I am?' V'ger's quest to evolve certainly evidenced desire, belief and cognition, but due to the threat it inadvertently presented, it fell to the crew of the newly refitted *U.S.S. Enterprise* to give it the answers it desired. It was ultimately the lack of emotional intelligence that allowed Captain Kirk to reason with it, but not before two Starfleet officers – one willing, the other less so – were absorbed by V'ger in its quest for its own truth.

However, it's not just the philosophical nature of the prerequisites V'ger embodies; its enormous size and off-the-scale power output represents the real-world energy consumption problems required for neuromorphic processing to make ASI work. Replicating the complexities of the brain's neural patterns takes a huge amount of power, and once the potential of neuromorphic processing was acknowledged via simulations undertaken at the Sandia National Laboratories in America in 2022, it took a couple more years for the University of California's nanoelectronics guru Professor Kaustav Banerjee to unveil his hugely efficient 2D tunnel-transistors that, for the first time, could make Superintelligence a welcome reality - or chilling prospect, depending on your point of view.

03

GOD IN THE MACHINE: DEITY OR DEVIL?

04

If you're thinking the key to avoiding Superintelligence sentience is programming them *not* to be despotic Control freaks, it's a little more complicated than that. Neural networks – the 'brains' of any AI – increase their accuracy of predictions based on ever-expanding datasets such as Large Language Models (LLM). Alarmingly, how these networks operate and, crucially, avoid bias in their calculations, has been something of a mystery until early 2024, when a team at the University of California published a formula explaining how networks use patterns to generate outcomes. This concept of transparent decision-making and eliminating prejudice from the beginning of any ANI, AGI or beyond is a crucial one, particularly when you consider the M-5 multitronic computer mentioned earlier in this article. Because its programming was based on the unstable memory engrams of its creator Dr Richard Daystrom, its distorted perception of self-preservation led to several hundred Starfleet personnel losing their lives, although it was also Daystrom's moral stance against murder that led to M-5 ultimately deactivating itself.

So, assuming the original Superintelligence architecture is sound, what about exercising influence by restricting the amount of information fed into the system? Again, given one of the goals of ASI is to potentially be the last invention humans ever make, and Superintelligence goes on to create everything else for us, such constraints would be counterproductive. Given engineers including those out of Princeton University's Engineering School recently postulated an extension of LLMs within robots to include an awareness of what they *don't* know, this hunger for knowledge expansion – if unregulated – is at the heart of the concerns for many. In 2017, for example, Dirk Helbing, Professor of Computational Social Science at ETH Zurich, warned AI's uncontrolled development might lead to the creation of a "Digital God."

Sounds far fetched? Consider the *Star Trek* episode "The Apple," in which the ten-thousand-year-old computer Vaal controlled every aspect of its primitive Gamma Trianguli VI's inhabitants' lives who, in turn, revered the sentient machine as a God. A similar situation was also faced by the crew of the *U.S.S. Enterprise* on Beta III ("Return of the Archons"), where the entire planet was intrusively managed by the Superintelligence Landru. In both cases, Captain Kirk eventually disabled these machines, leaving the Vaalians to evolve free from their 'God's' influence while Landru went on to re-establish itself around a century later (*Star Trek: Lower Decks*), suggesting you can't keep a well-designed dictator down.

01 *Star Trek: Voyager*'s Emergency Medical Hologram, aka, The Doctor

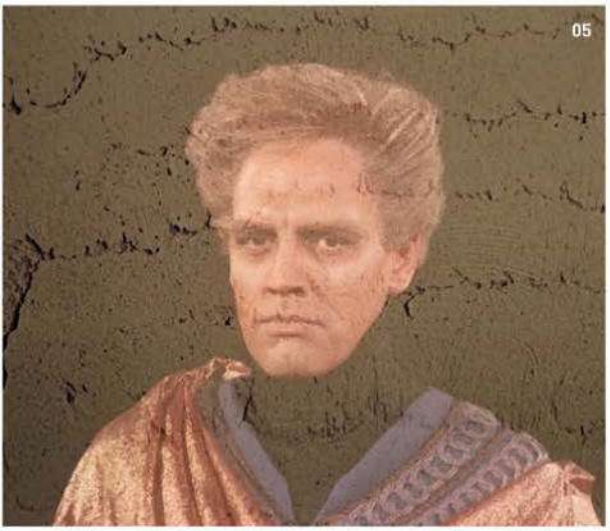
02 *Star Trek: The Next Generation*'s Data

03 Data and the Borg Queen, *Star Trek: First Contact*

04 *Star Trek: The Original Series*, season two, "The Apple"

05 *Star Trek: The Original Series*, season one, "Return of the Archons"

06 *Star Trek: The Original Series*, season two, "The Changeling"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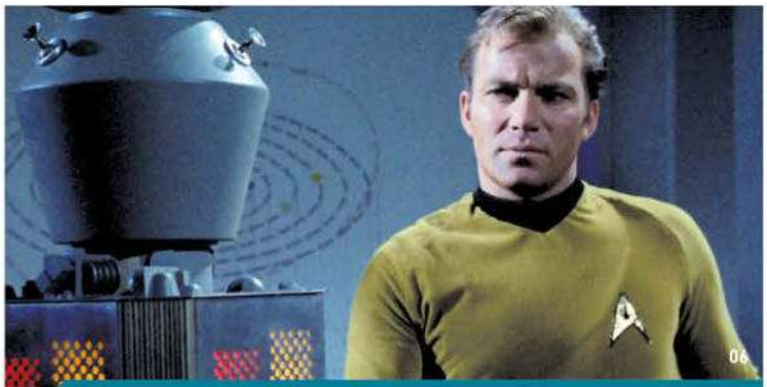
06

SUPERINTELLIGENCE FOR A SECURE FUTURE

Given our Treknological examples, it might seem if a fault occurs with Superintelligence machine learning, memory or processing, it's going to lead to disaster. Add to that the predicted disadvantages of ASI include weaponization, failure to align human and AI goals, unemployment, unpredictability and a loss of control, you might be left wondering what's the point of pursuing Artificial Intelligence at any level of sophistication. (A mention here of the Nomad space probe from the *Star Trek* episode "The Changeling" which, after being damaged and joining with the alien computer Tan Ru, gained exponential power and changed its mission parameters to sterilize the universe of imperfect beings – humans included).

To balance things out, consider ASI's potential benefits. First, there's the ability to reduce human error over a wide range of calculations. Then, there's the incredibly fast and, because it's a machine, constant advancement of medicine and science (the automation of medical scan assessment is already revolutionizing many treatments). Allied with robotic systems, ASI could replace the risk associated with potentially dangerous tasks – after all, one of M-5's original mission goals was to replace humans in space exploration.

Finally, there's the capacity for ASI's massive computational potential to predict natural and artificial disasters and protect the planet, something well-illustrated by The Custodian in the *Star Trek: The Next Generation* episode "When the bough breaks." This benevolent computer network maintained the defense of the planet Aldea for eons, and while its defensive screen technology caused unforeseen health issues for the populace, it was nevertheless a positive use of ASI. Even more crucial to the Bynar society was the Bynaus Master Computer (*The Next Generation*'s "11001001") which facilitated continuous interconnectivity between individuals, and while it's an enigmatic blend of machine and organism, The Guardian of Forever (in "The City on the Edge of Forever" and *Star Trek: Discovery* "Terra Firma Parts I and II") oversaw the convergence of timelines within the Milky Way Galaxy.

So, there are benefits to Superintelligence, and many avenues of AI research are looking to promote the pros over the cons by building safeguards into future systems. At Finland's University of Jyväskylä, Associate Professor of Cognitive Science Jussi Jokinen is developing a model that, through the application of mathematical psychology, allows a computer to understand human emotions. If, like the *U.S.S. Discovery*'s Zora, Superintelligence is empathetic to its human users, it might be a little more forgiving.

DON'T CALL THEM TOYS

A Chat with Jim Murray, Propmaster for *Star Trek: Strange New Worlds*

WORDS: JOHN KIRK

It's very easy for props to get overlooked when watching a show like *Star Trek: Strange New Worlds* that offers a fresh take on a time period we've seen before. Fans have a deep concern for the continuity, canonical lore and the homage and prestige it deserves. In other words, fans care deeply about their fandom.

So does Jim Murray, Propmaster for *Strange New Worlds* for the last two seasons. In fact, these very elements are the driving forces behind his work, so it was wonderful to get the chance to delve into the realm of prop creation with Jim – and ask him about his work.

I asked Jim where he wanted to start.

"For me, the fans are really important," Jim says. "Working on shows [like this] are great – they're a lot of fun. I can say – I did *Star Trek*."

Jim has been working on props for the last thirty years. He began his studies in Film School at Sheridan College, just outside of Toronto. He worked as a grip, in electrics, and started his journeyman work on various film projects throughout the years. This eventually brought him to shows like *Star Trek: Discovery, Star Trek: Picard* season one, and, eventually, *Strange New Worlds*. At the time of our interview Jim was working on a horror show, the prequel to *IT, Welcome to Derry*.

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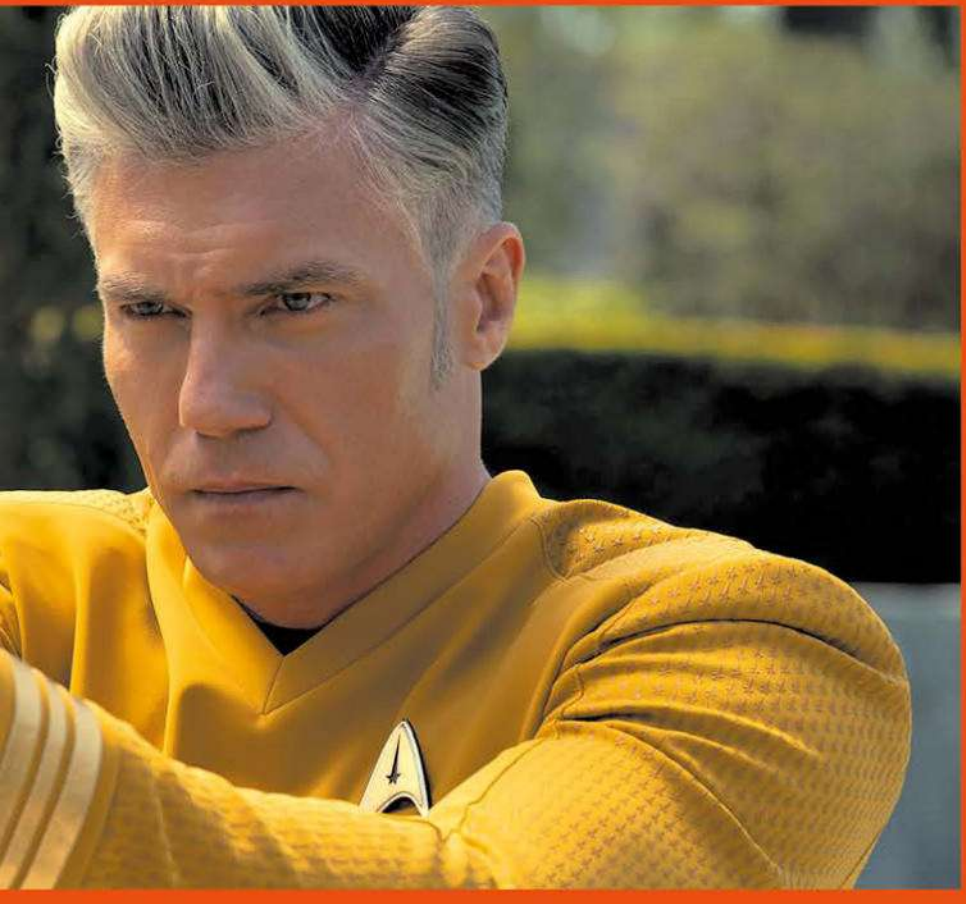

"Lots of teamwork – no creativity. I learned to be part of a team – a machine, but I didn't want to hump sandbags my whole life," Jim laughs. "I worked non-union jobs to learn about a lot of different jobs, which is like a film school in itself, and when someone asked me if I wanted to work in props, I said yes! I wanted figure out stuff, to do 'the dance', to solve problems and to create."

Oddly, he seemed to find himself dominantly working in the genres of horror and science fiction.

"It's kinda weird," he muses. "I don't really think of having a genre that I work in, but you get into these pathways, and you get known for them. I did the *Saw* films for ten years and I became known as the 'Horror Guy', because I worked with George Romero. Then you look at your portfolio and realize you got tunnelled into these things!

"Then I worked on *The Expanse* when we were shooting that up here in Toronto, and I realized I had pivoted and become the 'Space Guy'!"

Jim cites *The Expanse* as a primary source of learning to solve problems in meeting the detail-driven demands for *Star Trek*. One of those challenges was helmets in space.

"We didn't have a clue what we were doing when we were working on *The Expanse*. We had no money and we were cobbling found objects together. We put systems into low-altitude jet fighter helmets from China we bought off eBay and those became the Belters' helmets, then we got snowboarding helmets for Mars and 3M systems, that became the *Canterbury* helmets. What we learned is that you have to put lighting systems into helmets so that their faces can be seen. You have to pour your own visors so that the refraction doesn't block the camera or fog up, and you have to have cooling vests pumping air into the helmet to reduce the condensation."

01 *Star Trek: Strange New Worlds*, season two "Lost in Translation"

02 *Star Trek: Strange New Worlds*, season one "Lift Us Where Suffering Cannot Reach"

03 Communicator prop

04 Spock's Tricorder

05 *Star Trek: Strange New Worlds*, season two "Hegemony"

Jim related this to some of the work on *Discovery*.

"Mario [Mario Moreira, Propmaster for *Discovery*] and I worked on that show together. We had a great creative team. There were huge ideas on *Discovery*, and it was a new era for spacesuits. We had a bigger budget for that show, so *Discovery* was instrumental in seeing all of those ideas that we were able to source come to life. That paved the way for *Strange New Worlds*.

"*The Expanse* taught us what we needed to know, *Discovery* helped us to buy what we needed to build and that allowed us to create the first season suits for *Strange New Worlds*, which were first generation. It's like improving an Apple product!"

It's important to realize that whatever the props department builds for the show is literally a prototype. There is no R&D department. The writer of the show calls for a space suit and the props department has to deliver one. However, very much like a real astronaut, there has to be a team that can service that actor in the space suit. They have to be able to regulate the primary and secondary sound systems so that they can hear and speak; the actor has to be kept cool and the helmets have to be condensation free as well as non-refractive. Also, in case of emergencies, that suit has to be easily removed in seconds and so there are techs available for that as well. It's a massive undertaking every time an away team has to explore a hostile planetary environment that speaks to the ingenuity of these creators and the challenges they face.

I asked Jim about some of the other challenges he faced on *Strange New Worlds*.

"There's always a lot of approval processes on a *Star Trek* show. You can spend weeks on a concept design and it goes all the way up the ladder, until someone kills it for whatever reason and you're back to the drawing board. But, you're also up against a timeline, up against a budget constraint, so you're trying to deliver the products that are needed, while keeping canon in mind."

03

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05

"I DON'T REALLY THINK OF HAVING A GENRE THAT I WORK IN, BUT YOU GET INTO THESE PATHWAYS, AND YOU GET KNOWN FOR THEM."

"Inventing canon is okay as long as you're not doing it injustice," he elaborates. "You *have* to stay within the world that *Star Trek* is. We know what our parameters are. We know that lore. We have to know that lore or else the fans will call us on it. That's fair. They love it and that's the great thing about it."

This is a value that fans can immediately identify with. It's very easy to overlook props in a show, but when it comes to one like *Strange New Worlds*, fans are keen to watch for how the props might have changed to reflect the environs they are in. Props are their very own storytelling medium and a measure that fans can use in recognizing the amount of care that has gone into preserving that canon. Jim went on to talk about this further in recollecting how he got started working on *Strange New Worlds*.

"When I started, we inherited all of the stuff that *Discovery* wasn't using," Murray reveals. "It was all the stuff that Mario built, so it was great quality, and we were the same timeline. But when we started *Strange New Worlds, Discovery* had jumped to the future. So, they had a surplus of all this stuff, but Tamara Deverall set the look for *Discovery* – and she's lovely and her work is amazing – but the mandate for our show was that we wanted to be true to the original work, update it to a next version, but keep that mid-century vibe. There was a different design ethic for *Discovery*."

Of course, there were processes for approval to go through, as Jim mentions. But making *Strange New Worlds* look like it hearkened more to *Star Trek*: The Original Series was definitely a priority, and a challenge for him and his team. But Jim was the "Space Guy" – no problem.

"I put the design package together and got the show. But it was a twelve-to-sixteen week short prep. When you are going from concept to approval to building the finished product, that's not much time.

"It took us weeks to build the tricorder, for instance. Then there was the whole dance. We knew what the show needed a The Original Series vibe. That show was great – the colours, the simplicity – why re-invent the wheel? It's there. What we wanted to do was update it. Like taking the iPhone1 to the iPhone2."

Knowing what to do is one thing, but like Jim said, working from concept to design is part of the challenge step – part of "the dance." The mandate for *Strange New Worlds* was to bring the materials from *Discovery* and update them – making them more "slick," as he described it. However, simply adding an extra coat of paint to inherited props from *Discovery* just wasn't going to cut it.

"We inherited the four core props: the deltas, the tricorders, the phasers, and the communicators. We didn't need to touch up the deltas; Mario did an amazing job on those. I believe the deltas were the best of the core props. But *Strange New Worlds* had to be different, and those props needed to be upgraded but by building them from scratch. After two weeks of noodling over what we were going to do, we had a concept artist do a new design pass on those with updates of versions of the old The Original Series ones and, through 'squeaky wheel' persistence, we managed to get them through approvals!"

Jim's persistence paid off. The re-design of the phasers, communicators and tricorders not only looked great but also contributed greatly to the The Original Series vibe that *Strange New Worlds* presents. One of the first things fans will notice in evaluating the authenticity of *Strange New Worlds* is these props. It's safe to say that Jim's efforts were met with positive acclaim.

"People make the assumption that all we have to do in fabricating props is to simply 3D print stuff. We can't. *Discovery* lasted five seasons – it's safe to assume that our props have to do the same. 3D prints don't age well. They degrade quickly, and they don't paint well. Painted surfaces also don't age well. So,

we pushed to make the phaser, tricorder and communicator all out of aluminum. This makes them heavier, but gives them a feel that the actors appreciate."

Aluminum also has a better patina.

"It does," Jim enthusiastically agrees. "It scratches up nice and we anodized everything so it didn't need surface paints. What happens with surface paints is it drops or scratches, you see the aluminum underneath, with the anodizing, it was embedded into the aluminum. It adds authenticity."

In terms of the construction detail, there were ninety nine different moving parts that went into the making of the tricorder.

"It was a process. If I've learned anything about creating props though, it's that when an actor has an emotionally intensive scene to play, the feel of a realistic prop goes a long way into a successful performance. When I'm justifying my budget and construction, I know that these props will last longer and will feel like the real thing. To reduce costs, we lowered the number of builds. But we also had rubber versions of the props as well. But we met our goal: we were true to the original props."

Actors often comment on the authenticity and craftsmanship that go into the props that are made for them. In fact, they often have their own favorites or ones that stand out for them in their performances. I asked Jim if he could recollect if any of the cast had favorite props.

"Anson Mount [Captain Christopher Pike] did like everything in his kitchen. Every time he cooked, we would bring in a food stylist for him. We would do workshops with him so that if he was cutting something, he would look efficient with his cutting tools. The food stylist would be off to the side, helping him out. He loved the business of moving around the kitchen and Anson is a natural at that. He's very thoughtful and totally cool. When you give him stuff to do, he takes off."

On to Christine Chapel.

"Jess Bush was enthusiastic about *everything*. We would say, 'hey this is what we set up for you,' and she'd pick everything up and play with it. The medical tools were of course her focus, given her character. But you showed her how to operate it, she'd absorb it like a sponge. Just a beautiful person. She was like a kid in a toy box."

The one item that stood out for Celia Rose Gooding was not what you'd expect.

"We felt sorry for Uhura, because of the ear-piece that she constantly had to wear. But we really improved on the original design. This was one of the inherited pieces that we tried to make better. It wasn't built badly, but we talked to a company that made special earpieces for mics for singers. We had them come in and had a special cast of her ear canal, and made an insert for her ear that sat in there perfectly. We know it looked good on screen, but when she had to wear it all day, we didn't want it flopping around. So, we know she appreciated that. This was her hero prop."

Given that the same company would have made a similar earpiece for Lady Gaga, the quality would have been superior to the piece that Nichelle Nichols would have had to hold with her hand in 1966. Any other cast member who had to wear a similar earpiece would have had their ear canals cast as well.

Ethan Peck's choice of props isn't surprising, if you think about it.

"Ethan is so easy-going. So great to work with. He did like his tricorder and he wanted to know how it worked. We had so many moving parts on it. However, his lyre in second

06 *Star Trek: Strange New Worlds*, season two "The Broken Circle"

07 Uhura's earpiece

08 Jim Murray

09 *Star Trek: Strange New Worlds*, season one, "Children of the Comet"

"WORKING ON LEGACY SHOWS ARE GREAT – THEY'RE A LOT OF FUN. I CAN SAY – I DID *STAR TREK*."

season was great. We made the lyre from The Original Series' specs, and we brought in someone who knew how to play harp to teach him how to hold it correctly and string it right."

Going back to Jess Bush.

"Oh, we also had to bring in someone who knew how to play 3D Chess to teach him and Jess how to play. They had scenes together where they had to play chess and they loved the board and its pieces. He mapped out all the moves for the [actors], so they could be accurate when playing. You can't wing this stuff – it's canon."

When it came to Rebecca Romijn, every prop was her favorite. In fact, every prop almost became hers. But it was the respect that she had for the props that marked her regard for whatever it was that she was given.

"Rebecca was great to work with. It didn't matter what prop it was, she'd say 'give it to me!' and it became hers! She was a master of whatever it was."

Clearly, there's a great deal of diligence and care in Jim's job. He's a guardian of canonical quality, an element that fans desperately care about. When holding a phaser for the first time, she asked 'is this a phaser?' When Jim affirmed that it was, she replied, 'it's really good!' And I was like: 'Yeah! Thanks!'

There's something so symbolic in that, given that the phaser is such an iconic prop to *Star Trek*. Appreciating something so canonically representative of the franchise shows the appreciation for the franchise itself.

"You have to respect canon," Jim tells us. "It's there, it gives us a road map of where we've come from to where we're going. It's so good having it there. I remember being in Times Square because we went down for the premiere and La'An [Christina Chong] is holding the phaser in a billboard, and she looked good with it! I was like: 'Goddamn … a phaser we built is in Times Square!' It's the closest I'll ever come to getting on a billboard in Times Square! It was pretty great!" Jim laughed.

We asked Jim if he had a favorite prop of his own.

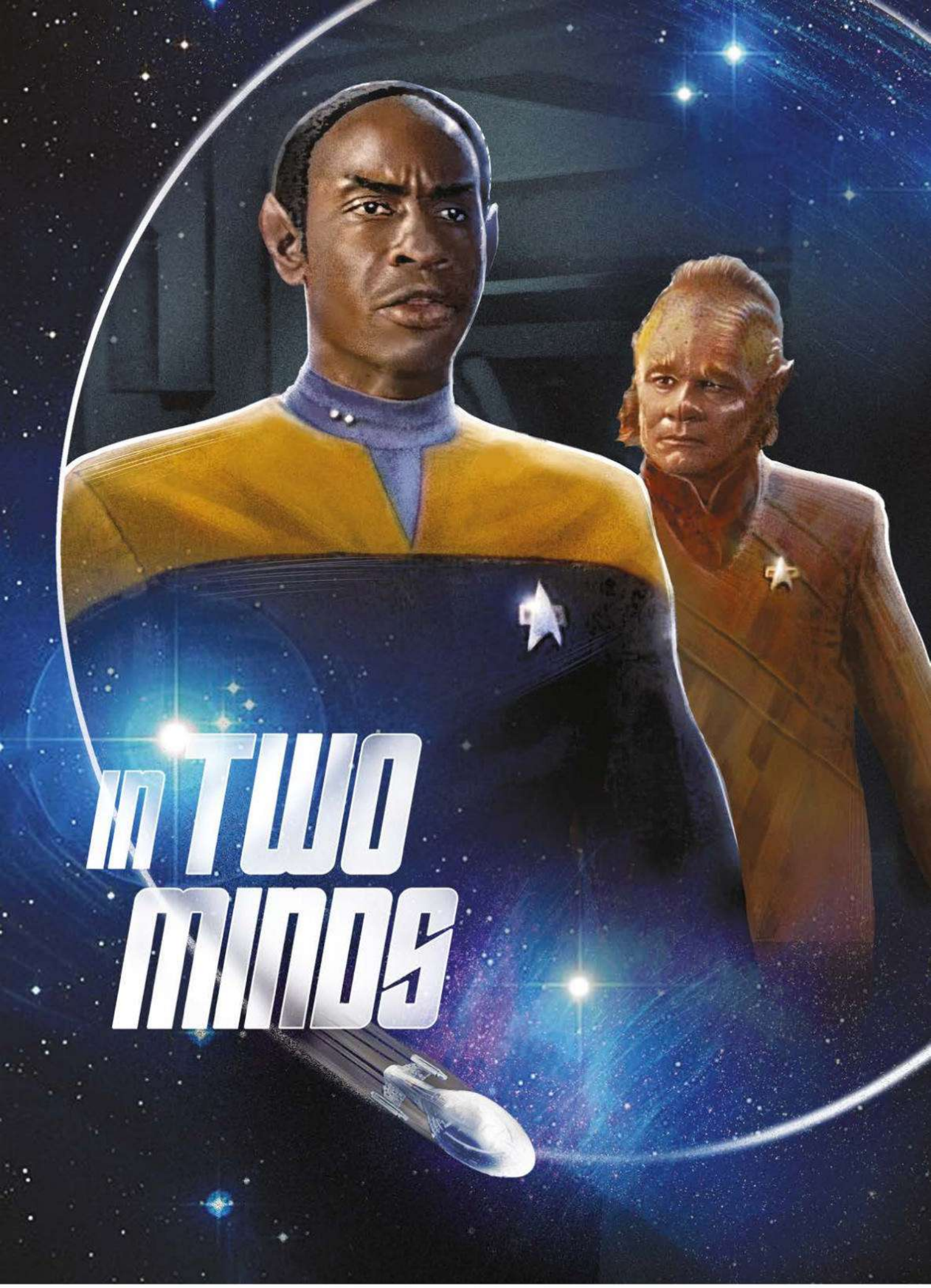
"The phaser," he instantly replies. "I love the phaser. But I'm really proud of the design. We took the original design from The Original Series and it was a lot of back and forth. We took the front flip up with the brass grill and there's a little design feature from the *Discovery* ones that we took and tied into ours, because they were different from ours. But this way we showed the connection from The Original Series ones. We made a newer version that was perfectly in-period that was simple, not over-thought and I think it was one of my favorite builds of all time."

One of Jim's favorite past-times is to see fans re-engineer his designs for use in cosplay work.

"We're not really supposed to interact with the fans, for good reason. But I can't help but be excited when I go onto a cosplay site and see people try to replicate our props for their own use. I can't really comment, other than saying 'good job!' but I want fans to know that it really excites me to see our designs get so much attention and love. It's very gratifying!"

If there's anything that stands out in our conversation with Jim, it's his dedication to quality. His respect for canon, his love of authenticity and his regard for maintaining the integrity of *Strange New Worlds* are all key features of his prop craftsmanship.

Props tell stories too and are characters in their own right. Jim's enthusiasm for their quality can only make *Star Trek* better – and that's also a pretty good reason why you definitely *don't* call them toys...


IN TWO
MINDS

EXCLUSIVE FICTION

In Two Minds

WORDS: UNA MCCORMACK
ART: LOUIE DE MARTINIS

STARDATE 49666.3, CHIEF OF SECURITY'S PERSONAL LOG

I have observed, amongst my colleagues, a notable reluctance to refer in any way to the events of the past week. The merest hint of the name 'Tuvix' causes people to turn away, move on, or speak quickly over me. And yet there are plainly many pressing and fascinating philosophical ramifications arising from this episode. What constitutes identity? What is the nature of personhood?

Who, in the end, has the right to decide who will live and who will die?

I have meditated, and shall continue to do so, but I find that I cannot resolve these questions alone. I must seek out others with whom to discuss them.

* * *

"No," said the Doctor, thin-lipped and narrow-eyed, when I broached the topic.

"I still have questions pertaining to the decisions that were made," I replied. "What transpired offers a most stimulating conundrum –"

"*Stimulating*?" If anything, his lips thinned further, his eyes went hard. "Ask someone else," he said. "I made my feelings very clear at the time, and I have nothing more to say on the matter. *Nothing*."

A refusal on the part of the Doctor to take up an opportunity to talk at length was unusual, to say the least. Therefore I had to conclude that there was, in fact, plenty more to be said on the matter. The logical next step was to speak to Captain Janeway herself, but that door too was closed firmly in my face.

"No," said the captain, sharply. "I don't want to hear any more about this."

"There are many philosophical implications arising from the decision that was taken –" I stopped speaking when I saw the fire kindle behind her eyes. The captain, when roused, is a considerable force, one which can move many hitherto immovable objects.

"Stop right now, Mister Tuvok," she snapped. "It's inappropriate – *highly* inappropriate – to treat what happened as material for some kind of damn bull session for cadets at the Academy. It was a serious business, and the matter is *closed*."

"Captain," I said – for I am, in no small way, a kind of immovable object. "I only wish to ask –"

"Closed, Tuvok," she said. "I'll make that an order if I have to."

An order. That was clear enough.

And yet...

* * *

My visits to the galley are, customarily, brief and functional. I have observed amongst other colleagues the tendency to 'chat' over a meal, but this kind of interaction holds no appeal to me. Small talk is, perhaps, the most illogical of habits, and yet one in which many species seem to indulge.

When I arrived at the galley that night, the place was all but empty. One junior engineer nodded at me on his way out, and, when I walked in, only Neelix and Kes were present. I stood by the door and observed them for a moment or two. They were, in general, I had noted, a particularly tactile and loving couple. I do not believe it was imagination on my part that they had been particularly tender towards each other in the past week, as if aware that the comfort they derived from each other might be snatched away at any moment. In this, at least, they were now closer to understanding the experience that each member of this crew had undergone when *U.S.S. Voyager* was thrown into the Delta Quadrant. Thus it is when I think about T'Pel, as I do throughout each and every day of this long separation.

Kes was putting away pots and pans; when she saw me, she smiled. "Hi," she said. She has a sweetness about her that can, I have noticed, lift the spirits of everyone around her. "Are you hungry?"

"If he's hungry," said Neelix, "he's out of luck. I'm done for today."

"I am not hungry," I said.

They exchanged a look, one which – I assume – contained information and understanding to which I was not privy.

"I... I'm pretty tired," said Kes. "I think I'll head off to bed."

Neelix reached across to squeeze her hand. "I won't be long, sweeting," he said.

She gave him her charming smile. "Good night," she said – and, to me, "Good night, Tuvok. Don't let him stay up too late."

She left us alone together. Neelix clattered around the kitchen, whistling softly and, I must say, somewhat tunelessly, putting away pots and pans. He was, I thought, quite cheerful, apparently untroubled by any existential reflections such as the ones that were occupying my own mind, that I was alive, now, only at the expense of another. When all the equipment was away, Neelix picked up a cloth, and began to wipe down the surface between us. He gave me what I believe might, in the hands of some writer of fiction, be described as a canny look.

"You look like a man in need of someone to talk to," he said.

"Do I?" I said.

"Are you?" he replied.

It is not my custom to seek out conferences of a private and intimate nature with my colleagues, and that is particularly so in the case of Neelix,

who has the reputation of being one of the more garrulous and less discreet members of the crew. Nevertheless.

"I… am," I admitted.

"Huh," said Neelix, as if unsurprised. He continued in his task, wiping down the surface of the preparation area with a meticulousness and attention to detail that would do any Starfleet officer proud. After a moment or two, he said, "I'll go first, then, shall I?"

"Yes," I replied.

"You want to know whether I think the captain did the right thing," he said. "Well, I think she did. Who was that fellow Tuvix to me? I mean, really, who was he exactly?" His tone was bright and breezy, but I thought I detected a brittle edge. "I'd rather be here than not, wouldn't I? Wouldn't anyone? Wouldn't anyone rather be alive than dead? I know I would."

"WHO WAS THAT FELLOW TUVIX TO ME? I MEAN, REALLY, WHO WAS HE EXACTLY?"

I let him run on in this way for a little while. Eventually, the flow of words terminated. He stood, silent, cloth in hand, eyes haunted.

"Do you also remember everything?" I asked.

"Everything?" he said. "What do you mean by everything?"

I knew that he knew exactly what I meant so I arched my eyebrow and said no more.

"Dimly," he admitted, after a moment, and somewhat grudgingly. "Like… like looking through a piece of Amphalian glass."

"I do not know what that might be like," I said.

"No?" Neelix rummaged through a nearby drawer, and brought out a piece of transparent but pocked material – Amphalian glass, I concluded – fashioned in such a way as to create many reflections, none of which gave a true image. The overall effect was one of multiplicity, and distortion.

"See?" said Neelix. "It multiplies images you can see. I remember everything, but not clearly. And the memories are mine, and yours, and yet..." He put the piece of glass away.

"And yet," I said, "not only ours. But, do you remember – *everything*?"

He did not reply at once. He returned to his task, wiping down the surface, although I could not see any stains or crumbs. The surface was as clear as ordinary glass.

"If you're asking," he said, "do I remember being surrounded by people that I thought were my friends, their faces gone cold and stony, and knowing I'd find no mercy there, then yes." He gave me a sly look. "So do you, I guess, or you wouldn't be here, would you?"

"I do remember," I said. "It is not a... comfortable memory."

We stood in silence for a while. Neelix held the cloth between both hands, twisting at it. "So," he said.

"So?"

"You're the wise Vulcan. Have you thought your way out of this one yet?"

I reviewed all that I had thought and considered over the past few days. "There is a theory of morality which might apply here," I said. "That the needs of the many should outweigh the needs of the few. That an individual should act in a way that secures the safety and happiness of as many people as possible."

"YOU'RE THE WISE VULCAN. HAVE YOU THOUGHT YOUR WAY OUT OF THIS ONE YET?"

"Sounds great," said Neelix, "in theory."

"And that, on occasion, might require self-sacrifice."

"Huh," said Neelix. "Well, maybe it's the Talaxian in me, or it's the Tuvix in me, but I don't recall him – me, us, whatever we're meant to say – being particularly keen on making that sacrifice. Quite the opposite, in fact."

"No," I agreed, recalling clearly. "He was not keen."

Neelix screwed up the cloth and threw it into the recycler. Then he went to wash his hands. His back to me, he said, "I've got another memory, if you want to hear it."

"Yes," I said. "If you are willing."

"Sure," he said. "No secrets between us, huh?" He turned back to face me. "I remember, vaguely, as all this was unfolding, that I couldn't believe that they were going to go through with it. And that half of me, the Tuvix part, was crying out, *'This is murder!'* and the other half – me, I guess, was crying out, *'Please, captain, do it! Please, save me!'*" He held up his hands. "That's what I recall."

"I understand," I said.

We stood in silence for a while, as if we were mourners at a funeral. After a while, Neelix shrugged, and sighed, and gave me a smile. "Well," he said. "What's done is done. I'm here now, for which I'm grateful, and I'm not the one who made the decision – for which I'm also grateful – and at the end of the day, you can't

cry over spilt Egregian wine. You can only wipe up the mess, refill the bottle, and get on with things."

"Indeed," I said.

"And if I'm getting funny looks from certain quarters of the crew – well, that's been par for the course ever since we came on board, and I haven't let that bother me for a while now. They'll all come back to the galley in time. So – best to move on. That's what I say."

* * *

Logically, the next step was to return to my cabin, to meditate, and to sleep. Nevertheless, and despite her orders, I returned to the captain's quarters. I observed, when she opened the door, how tired she looked, and how sad. We cannot afford to have the captain tired and sad. If the captain's spirits fall, the ship falls, and all of our choices and decisions will have been in vain.

"Tuvok," she said. "I wonder what you want."

"You said that the matter is closed," I said. "But I do not believe that this is the case in your own mind."

She sighed, and opened the door to let me enter. Once we were safely out of earshot of any passing and curious crewmember, she turned to me. I would call the look that she gave me 'haunted'.

"Did I do the right thing?" she whispered. "Tuvok, old friend, dear friend, please, tell me – did I do the right thing?"

I paused for a moment to consider my response. "I regret that you found yourself in such an invidious position on my account, Captain," I said. "It is my hope that you never find yourself facing such a choice again."

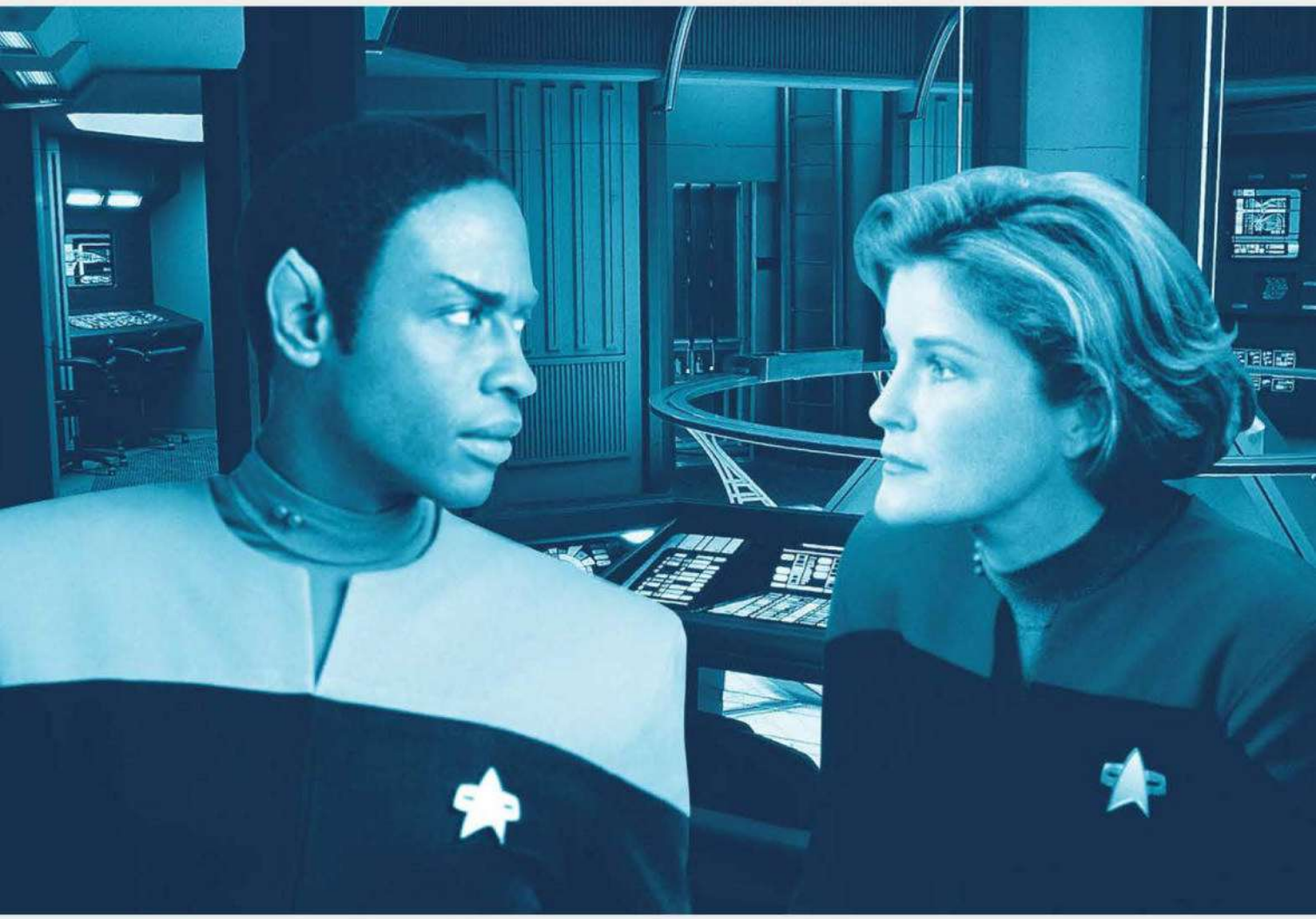
Her mouth twisted into a wry smile. "I notice you didn't answer my question."

"I did not answer your question because I cannot," I said. "I can and will not lie and therefore I must say that I am glad to be myself again. But I am not glad to know that it cost the life of an innocent man. I remain... in two minds. And I always shall."

The captain was nodding. I venture to suggest that she knew exactly what I meant.

"We move on," she said.

"We move on," I agreed.



LARRY NEMECEK'S

A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

Because all good things must come to an end, welcome to my endgame: a celebration of what we leave behind. As you know by now, this final issue of *Star Trek Explorer* – and the long line of the official UK/global *Star Trek Magazine* since 1995 – contains my 130th and final column here. It's been a part of every issue, more or less, since December 1997, a fact which will eternally amaze me. And befuddle the seven different editors across eleven slots who saw fit to keep me on board as *Star Trek* and their varying outlooks evolved: John Freeman, Darryl Curtis, Anna Bowles, Nick Jones, Toby Weidmann, Darryl (again!), John (again!), Paul Simpson, Chris Cooper, Nick (again!) – and John (third time's the charm?) Not unlike the inverse of the Queen and all her prime ministers, eh?

But not only has *Star Trek* evolved – so too has the culture around us, and how we consume all our media. As largely explains the end of this print title. What I hope has not changed, and will not, is the passion and the care that everyone connected with *Star Trek* – fans, onscreen creators, adjacent talents – always seem to bring to this amazing magnet of optimism and excitement. I'm hopeful about being hopeful, because that's just the DNA of *Star Trek*.

For this last visit, I'm going to scrape up as many as I can from what's left in the mailbag – especially when news of the magazine's ending seemed to bring a larger-than-usual response to my public call for questions in this last column.

And please know: This iteration in print may be ending, but "Dr. Trek" will always be on call to help with your canon queries. Check out the final footnote here at column's end for a word on that. Now let's dive in, for the final time, to this issue's mailbag, continuing with "All Good Things..."

WORDS: LARRY NEMECEK

FINAL SCENE?

What was the very first *scene* shot for *Star Trek: The Next Generation* – and what was the very last one shot for the series?
EDWARD J. DOUGLAS, VIA X

Hey, Ed, this is a fairly straight forward one – but cool to consider, yes. The very first scene filmed for *The Next Generation* was also the "Encounter at Farpoint" pilot's only scene shot on location: Riker and Wesley's meetup with Data along a babbling holo-brook.

Far from being holographic, of course, they actually filmed it in Fern Dell, yet another area of Los Angeles' immense Griffith Park. Nearly seven years later, the series' final scene was actually shot on an overrun seventeenth day for the 16-day shoot of "All Good Things...": Q's revealing to Picard the primordial ooze of Primordial Earth.

01

LET'S DO THE TIME LOOP

In the *Star Trek: The Next Generation* episode "Cause and Effect," why do the people in the time loop have *déjà vu*? Is there a psychic loop in the time vortex?
TIMOTHY JOHN HEYWOOD, VIA FACEBOOK

In a manner of speaking, Timothy – yes. Rewatch and catch how Picard's crew gradually begin to realize that not only are they having those *déjà vu* feelings, but each variously begins to use their famously deductive intelligence, and realize that sense is actually their memories from previous loops imprinting themselves. Unlike we see with the *U.S.S. Bozeman*, the *U.S.S. Enterprise* NCC 1701-D crew faces a destructive event that generates memory sets that "pile up," without a reset – even as the physical bodies of both crews (at least the *Bozeman*'s, after an unknown number of years) did not physically age. That discovery is of course what allows one loop's crew to send a message forward in hopes of breaking the cycle. Bateson's crew on the *Bozeman* never suffered a like trauma in the "time" they were trapped, leaving them with no suspicion of their fate.

A PREDESTINATION PARADOX

Is there an official canon answer about when the message sent by the Borg in the *Star Trek: Enterprise* episode "Regeneration" is received by the Borg in the future? Is it the reason the Borg dispatch the cube in *Star Trek: First Contact*?
JOSHUA REEVE,
VIA TWITTER/X

There is indeed, Joshua! A predestination paradox, in fact. And it was devised at the time by the very writer of the episode, Mike Sussman – who told me back then, of this 2150s episode: "In the end when we blow up the [Arctic] ship, we find out the Borg sent a signal to the Delta Quadrant – which they were trying to do in *First Contact*, remember – and that it would take 200 years for it to get there, which is about the time Picard discovered the Borg and they entered Federation space (in *Star Trek: The Next Generation*'s "The Best of Both Worlds"). We were very deliberately trying to set up a very circular time paradox, which I hope people will get and appreciate. And we're not even saying this *is* what happened: we're saying this might happen."

Of course, to your point, this is not about events of the film *First Contact*, but a few years prior. Official first contact with the Borg was a Q-forced accident (in *The Next Generation*'s season two episode, "Q-Who?"), but Mike was cognizant that the Locutus/Borg encounter, and the Battle of Wolf 359, were just an outgrowth of the tipped-off Borg's arrival, already in the Neutral Zone area within a year of Q's "introduction."

MURDER PLANET?

In *Star Trek: Prodigy*, did "Murder Planet" – or one like it – ever get discovered or recognized in other *Star Treks*? In other words, did they have a 'murder planet' in another series or mentioned in a book somewhere?
CAPTAIN MEG,
VIA TWITTER/X

Meg, this is adorable – as are the *Prodigy* kids themselves, early on in their adventures and team training, when they encounter this bizarre living world. But to answer your question, no – this is never a term that turns up elsewhere, across screen canon or even licensed, non-filmed stories.

Although, come to think of it, it does come a bit close to the externally programmed "recreation" of the Shore Leave planet, yes? Or, more to being inherently organic, something akin to the deadly living "pitcher plant" that the *Voyager* crew nearly succumbed to in the Delta Quadrant?

Or, to put a simpler point to it: Perhaps you're just thinking of "Planet Hell" – not a fictional heavenly body, but a very real Earthly construct: the *Star Trek: The Next Generation* cast's nickname for the harsh alien "planet-of-the-week" sets on Stage 16 that would inveterately lead to uncomfortable manufactured fog, smoke, high winds, blowing dust – and even evil oil slicks!

01 *Star Trek: The Next Generation* season five "Cause and Effect"

02 *Star Trek: The Next Generation* season one "Encounter at Farpoint"

03 *Star Trek: First Contact*

04 *Star Trek: Prodigy* season one "Terror Firma"

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

Ready to dig into another corner of *Star Trek* that deserves a deeper dive than the typical question? But this time, to close out this column for the last issue, I'm going to "break canon" of my own format and present a question I have no answer for – because the franchise has no answer for it.

Because even though a printed magazine for Gene's universe is ending, thank goodness there's no sign anywhere that *Star Trek* itself is, as well.

That's because – despite the fears of our loving engaged fanbase every time *Star Trek* starts up again after a lull – each new series in every era finds a way to concoct that magic recipe: How do you create something fresh, and yet exactly the same? The bottom line is that right now *Star Trek* is evolving – not so much in its basic premise, but in complexity. Thanks to its non-rebooting glory, the *Trek* universe can be daunting to its creators, much less to newbie fans not sure where or how to jump aboard. But stagnation is deadly, and avoiding it is the reason I feel we are still here after nearly sixty years.

And thus, it's also the reason why, at times, we have to gap-fill an answer to your canon questions standing on very thin ice.

Or, in this case, a dilemma whose answer is evolving even now, even as we await more episodes. For, thanks to an image with a 2026 dateline yet barely glimpsed back during late *Star Trek: Enterprise*, that question is namely...

Is World War Three really supposed to start in two years?

Look, let's acknowledge that we all know the Eugenics Wars did not occur in 1992– 96, per that basic building block of so much *Star Trek*, "Space Seed." Or did it? For years, we've soft-pedaled along on this point – and I personally lean on Greg Cox's great two-volume novel painting Khan's conquests as a "secret" war that was off the battlefield in oh so many ways, much less off the radar. But I'm a realist. And just as someday we may develop a faster-than-light drive that likely does *not* involve a matter/antimatter reaction, much less the fictional crystalline lattice of dilithium – breaking basic *Star*

01

Trek canon, the horrors! – just as likely is it that the 2050s era of World War Three may come and go without a conflagration. (I'm also grateful, for one, and happy to "break canon" for that.)

Not only have the years passed by now, but the return to active *Star Trek* creation onscreen has exposed how many current creatives are itching to find another way than a secret war. Though we've not seen it fully sketched out yet on screen, a fascinating stab at all this broke out across Twitter (now X) in early 2022.

At the time, *Star Trek: Picard* co-showrunner Terry Matalas revealed all the series' writers were trying to handle a Eugenics Wars update – starting with the notion that those fragmentary records quoted by Spock with 1992-96 dates were *really* fragmentary. And that EMP bursts during World War Three nuclear exchanges actually "reset" the timeline by decades... somehow.

And then, *Star Trek: Prodigy's* Aaron Waltke even floated how the temporal incursions over the centuries we've seen of the Kirk and Picard eras – much less the later Temporal Wars that Agent Daniels is familiar with, and circles back to Archer's pre-Kirk century to defend, as well – have, to put it simply, somehow "reset" the "prime universe" timeline.

To top it all off, writer-producer Akiva Goldsman had already gone there, in the best tradition of *Star Trek* at its most activist, and launched his pilot script for "Strange New Worlds" citing the restive politics in the US of 2020-21 to postulate a Second Civil War... which then leads into the Eugenics Wars... which then rolls right into World War Three.

On one hand we have *Picard* season two's "Project Khan" file of 1996 found by Adam Soong – and in *Star Trek: Strange New Worlds*, we have an altered timeline with La'An and an alt-James T. Kirk, where Khan is but a teenager in 2022 Toronto! (Or was he?) Now, hold that thought – and let's circle back to my original question: I'm not quite ready to say World War Three starts in 2026. The theory that it was a rolling, evolving conflict might still hold up, but the mid-2020s are a *really* early start to what we know will involve nuclear weapons. *Star Trek: The Next Generation's* "A Matter of Time" mentions the postwar mid-century nuclear winter of Earth, and in a time of conflict, it's a stretch to think those on all sides with nukes would abandon the logic of Mutually Assured Destruction and trust their opponents to merely use them sparingly, and tactically. Nuclear wars aren't expected to last decades.

DATACORE

LARRY NEMECEK

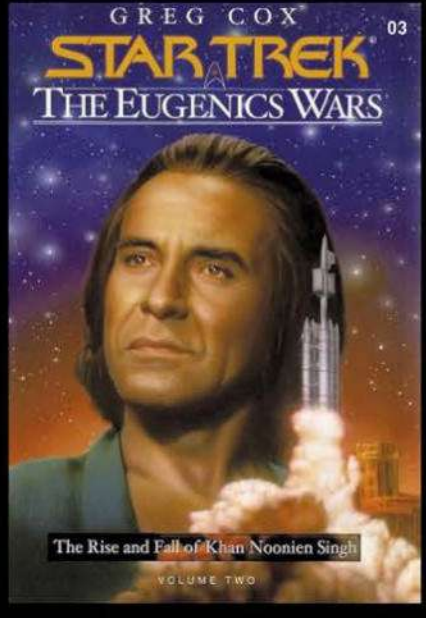
As a longtime Star Trek *author of bestseller* The TNG Companion, *speaker, consultant, interviewer, archivist and editor Larry Nemecek hosts* The Trek Files *weekly for Roddenberry Podcasts, livestreams* Trekland Tuesdays Live, *and leads the Portal 47 monthly "backstage" fan experience and Trekland Treks location site day tours from larrynemecek.com. He is also half of* Cadet Alice and Dr. Trek Talk Prodigy *with his granddaughter, and his updated* Star Trek: Stellar Cartography *map/book set continues to guide fans and* Star Trek *TV creators alike. Check him out at all the socials, or email at larry@larrynemecek.com. This column, though, will no longer be part of that list as we end a run in print that began way back in December 1997... when PADD data tablets and flat touchscreens were still a* Star Trek *gizmo of the future!*

01 *Star Trek: Strange New Worlds* season one "Strange New Worlds"

02 *2026* Starfleet Historical archive

03 *The Eugenics Wars* volume 2 by Greg Cox

02
2026: Earth's Third World War begins, over the issue of genetic manipulation and human genome enhancement. Colonel Phillip Green leads a faction of ultra-violent eco-terrorists resulting in 37 million deaths.
2030: Zefram Cochrane is born. His work makes such an enormous contribution to space exploration that universities and planets are one day named after him.
2061: First successful demonstration of light-speed propulsion by Zefram Cochrane. This became the basis for early warp drive technology, and heralded First Contact with members of the Vulcan race.
2065: S.S. Valiant embarks on deep space exploration mission. The Expedition is lost with all hands.
2067: British astronomer John Burke of the Royal Academy maps an area of space including Sherman's planet.
2079: Earth recovers from a nuclear war. In this postatomic horror, the legal system is based on the principle of "guilty until proven innocent."
2117: Zefram Cochrane, now residing in the Alpha Centauri system, departs at the age of 87 for parts unknown. He is believed to have died, but his body is never recovered.
2123: Spaceship Mariposa is launched for colonization of Ficus sector on November 27.
2151: The first starship Enterprise is launched, under the command of Captain Jonathon Archer. SEE ADDITIONAL ENTRY.
2156: Romulan Wars begin between Earth forces and the Romulan Star Empire.
2160: Romulan Wars ended by the Battle of Cheron. The Romulans suffer a humiliating defeat at the hands of an Earth/Andorian/Vulcan/Tellarite alliance.
2161: United Federation of Planets incorporated. Starfleet is officially established with a charter "to boldly go where no man has gone before." The Federation is governed by a Council, located in the city of San Francisco on Earth, and the Federation council president's office is in the city of Paris. The Constitution of the Federation includes important protections of individual rights.
2167: The starship Archon visits planet Beta III in star system C-111.
2217: U.S.S. Valiant contact planet Eminar VII, and is never heard form again.
2223: Relations with the Klingon Empire degenerate, giving rise to some 70 years of unremitting hostility between the Klingons and the Federation.
2233: James T. Kirk is born in Iowa on Earth, March 22. SEE ADDITIONAL INFO.



04

I also have a hard time visualizing how NASA and other space partners are flying at least four crewed Ares missions to Mars in the 2020s-30s, per *Star Trek: Voyager*'s "One Small Step," and launching the Charybdis as the first extra-solar mission in 2037, if the world is so war-torn globally with nukes in play (*The Next Generation*'s "The Royale"). As to when the bombs do fall, we do know there's a nuclear bombing of the New Eden Church in Indiana in 2053, which is about when Mike and Denise Okuda in their *Star Trek Chronology* and *Encyclopedia* long postulated World War Three began (expecting a necessarily brief, nuke-filled exchange). That leaves a decade for the recovery that Cochrane'e *Phoenix* arises from to make warp one in 2063, and attract the Vulcans.

In short, all this *early* dating for World War Three proper stems from just one unspoken, barely glimpsed source – a "2026" entry in what was supposed to be a cute bonus bio-screen of *Prime* Archer as viewed by *Terran* Archer (in "In a Mirror Darkly, Part II"), an Easter egg of goodies slipped in as a silver lining as *Star Trek: Enterprise* prepared to shut down, with no future *Star Trek* in sight at the time. But as I always try to point out: Hanging all your canon-smoothing and gap-filling on just one line, or even one image, can be so ingenious and fun... and yet lead to conflicts once a preponderance of other clues start to stack up and lead you elsewhere. (That early *The Next Generation* starchart behind Remmick's head in "Conspiracy," anyone?)

So – my head canon here? Just as with the wrongly-placed Alpha/Beta Quadrant boundary on one of Lorca's wall charts, I'll view that lone "2026" date on a cross-dimensional monitor screen very simply: Display glitch.

04-06 New York and other parts of Earth under attack, as seen in *Star Trek: Strange New Worlds* season one "Strange New Worlds"

Well, that's one answer. It works. But again, in the bigger picture, our canonistas' carefully curated *Trek Prime* universe timeline, after all these decades, is in shambles. It's not enough now to talk about dates and places and people – we have to know what's the time and point-of-view of the storyteller? And what universe are they standing in?

There's a lot of loose threads flopping around right now, as messy in *Trek* timeline world as we've ever seen it. The factoids are all still important to record as canon – but heck if I know *how* some of these dots are going to be connected, going forward. The question is — do our showrunners know? Yet? Does it make me feel a little queasy? Yes! Is it good for the franchise to address these catching-up issues? Of course – if *Star Trek* wants to stay relevant, and not relegated to the dusty Old Curiosity Shoppe of the "technologies" and projections of Jonathan Swift or Jules Verne.

The bottom line is that we're in flux – midway through the process of reset – and it's just going to be a Janeway-style "temporal headache" until this corner of *Star Trek*, at least, is sorted out again.

I can't wait!

LOST & FOUND

ARCHIVE IMAGES RETRIEVED

WORDS: LARRY NEMECEK

Finally, I thought I would close out our "Lost and Found" backstage photo corner exactly the way it opened. I mean, literally.

So many of you readers have joined the voyage somewhere along the way since – why not replay for all our very first readers a fun behind-the-scenes archival shot – from original *Star Trek Magazine* UK Issue #78 / US Issue #41 from June 2012:

Is it a simple behind-the-scene shot… a wacky caption snap… or both? You decide, as Jonathan Frakes performs one of his own stunts early in *Star Trek: The Next Generation*'s third season – being yanked "upward" in the first filmed second of the arc of a booby-trap suspension effect. It's all a part of Scene 10 in the early minutes of "The Survivors," the tale of a near-immortal alien living *in cognito* over his guilt for a prior atrocity, now posing as a human with an Earth spouse on an otherwise non-human planet.

As filmed on location outside a private home in coastal Malibu, the shoot on Wednesday, August 9, 1989, Frakes' effort has the close eye of stunt coordinator Dennis "Danger" Madalone looking on from behind, and a host of grips bucking up against that lovely red air-mattress set – which, of course, is a detail that does not make it on camera. Note the rest of the crew in the background – all fully disinterested in the spectacle of the shoot during what was a long filming day for all. Some 23 years later, though, *we* will take considerably more interest in the moment.

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SPANNING THE GENERATIONS GAP

Alan Ruck talks about playing Captain Harriman.

WORDS: KURT ANTHONY KRUG

Alan Ruck never thought of himself as the William Shatner type who would be a captain of a starship, much less the *U.S.S. Enterprise* – the flagship of Starfleet.

So Ruck, 68 – who won two Screens Actors Guild Awards for his role as Connor Roy on HBO's *Succession*, and is best known as Cameron Frye from 1986's *Ferris Bueller's Day Off* – was more than a little perplexed when he received the script for 1994's *Star Trek Generations* and read for the role of Captain John Harriman.

"When *Star Trek* came along, I was just another journeyman actor looking for that next job. That was in the days when we still had fax machines. My manager called me about an audition for *Generations*. The scenes were faxed over," recalls Los Angeles-based Ruck. "I thought they were gonna have me audition for the part of some alien – some guy who looked like a stalk of broccoli with eyes, something like that – and not the captain of the *Enterprise*. Yet here he is, the captain of this brand-new *Enterprise*."

The seventh film in the *Star Trek* movie series, *Star Trek Generations*, released in 1994, served as a transition from the cast of *Star Trek: The Original Series* to the cast of *Star Trek: The Next Generation* (which ended its seven-year run earlier that year) onto the big screen. It's most notable for the historic meeting of its two famous captains: William Shatner's James T. Kirk and Patrick Stewart's Jean-Luc Picard, a movie that marked Shatner's final canonical appearance as Kirk. Although it received mixed reviews from critics and fans, *Generations* was a box office hit, grossing $118 million on a $35 million budget.

Generations begins in 2293 where Kirk, Commander Pavel Chekov (Walter Koenig), and Captain Montgomery "Scotty" Scott (James Doohan) of the original *Enterprise* attend the maiden voyage of the *U.S.S. Enterprise* NCC 1701-B, which is under the command of Harriman. Kirk feels nostalgic, restless, and lonely in retirement, something Scotty points out.

The shakedown cruise was supposed to be a "quick run around the block" for PR purposes. However, the *Enterprise* – which would not be fully operational until "Tuesday" – answers a distress call, and must rescue two El-Aurian ships that have been ensnared by a massive energy ribbon called the Nexus. Unprepared for such a crisis, Harriman defers to Kirk and his other former crew members.

"I THOUGHT THEY WERE GONNA HAVE ME AUDITION FOR THE PART OF SOME ALIEN – SOME GUY WHO LOOKED LIKE A STALK OF BROCCOLI WITH EYES, SOMETHING LIKE THAT – AND NOT THE CAPTAIN OF THE *ENTERPRISE*."

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"When I read the scenes, I realized the guy was completely out of his depth. He's got no moves, no experience, he's got nothing to offer in this situation," says Ruck. "I made up a backstory for myself that Harriman came from a wealthy family. Through their influence, this job was arranged for him as a stepping stone into a political career. Even in the future with human beings involved, corruption is still a possibility. That's the story I made up for myself. I auditioned for it, and they gave me the part, simple as that!"

The *Enterprise* becomes trapped by the Nexus' gravimetric pull and escapes it by using the deflector relays to simulate a photon torpedo burst. However, this can only be done manually. Harriman volunteers and cedes command to Kirk, who tells him it's his ship and his place is on the bridge. But Kirk goes instead and ends up saving the *Enterprise* at the cost of his life (although, actually, travelling into the Nexus and later dying at the hands of Malcolm McDowell's Dr. Soran, eighty years later, fighting alongside Picard).

"[Director] David Carson said, 'Alan, in this scene, you get two pieces of bad news rather quickly, then there'll be a brief pause, then you'll receive another piece of bad news.' That was the pacing he wanted. I just happened to say, 'You lost your job, your wife left you, and then they turn around tell you, "Oh yeah, and your dog died, too." And ha ha – people laugh,'" recalls Ruck.

01 Alan Ruck as Captain Harriman, in the Captain's chair.

02 Captain Harriman in crisis mode.

03 Kirk takes the chair from Harriman.

04 Cover illustration by David Messina for IDW's *Captain's Log: Harriman*.

The aftermath of Harriman's actions – or inaction – was explored in 1995's *The Captain's Daughter* by Peter David, which introduced the character's father, Admiral John "Blackjack" Harriman, and the 2010 comic *Captain's Log: Harriman* by writer Marc Guggenheim and artist Andrew Currie. In both stories, the writers explored how Harriman felt a tremendous amount of guilt over Kirk's death and looked incompetent on live TV (or the equivalent of in the 23rd century).

"At the end of the day, I think it was as simple as me being unable to believe that Starfleet would give a buffoon command of an *Enterprise*," said Guggenheim. "Then, the more I thought about it – and rewatched the opening of *Generations*, which is a truly great sequence – it became clear to me that Harriman wasn't entirely responsible for the circumstances that led to Kirk's death. And I was intrigued by the idea of someone nevertheless getting blamed for the death of a beloved icon. That struck me as a great place to start a character off. It set the foundation for what could be a really compelling redemption story."

Originally, Guggenheim wrote this as a prose short story as part of a contest to be entered in the *Strange New Worlds* anthology series. It wasn't chosen for publication, so he eventually rewrote it as a comic book script, where Harriman encounters Doctor Leonard "Bones" McCoy. All in all, he had "an absolute blast" writing it.

"One of my favorite parts of the story was getting the chance to write McCoy and, specifically, write about his attempts to process Kirk's death. Bones kind of steals the scene for me a bit," explained Guggenheim.

Ruck is aware of Harriman being used in the expanded universe. He is

"WHEN I READ THE SCENES, I REALIZED THE GUY WAS COMPLETELY OUT OF HIS DEPTH."

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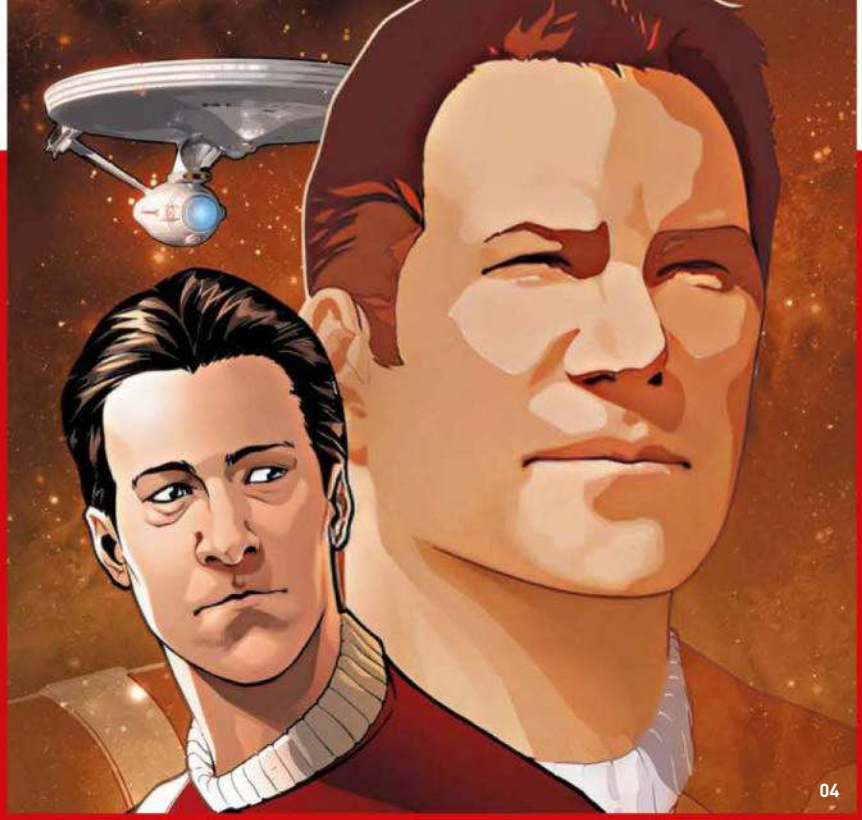
quick to defend his character.

"He was inexperienced and didn't perform well under pressure, but they sent the guy out into space with a half-assed ship that didn't have half of its equipment (including photon torpedoes, the tractor beam, and the medical crew)!" Ruck opines. "All they were supposed to do was a little PR run: Go out and circle Saturn and come back, have some photo ops and cocktails, then the shit hit the fan. He was out of his depth. Some people detest Harriman because they say, 'You're the reason Kirk died.' And other people love Harriman because they say, 'You're the reason Kirk died.'"

Ruck grew up watching The Original Series, and shared his memories of working with the three actors.

"It was easy to be starstruck as Harriman, because here I was working with these guys who were my heroes when I was ten. I got to meet Doohan and Koenig. James was just like you think he would be: He was avuncular and full of stories. A very, warm welcoming guy. Walter was a wonderful guy and I worked with him again… I didn't have to do much acting. I just had to show up and be in the same space with these guys and everything fell into place," explains Ruck.

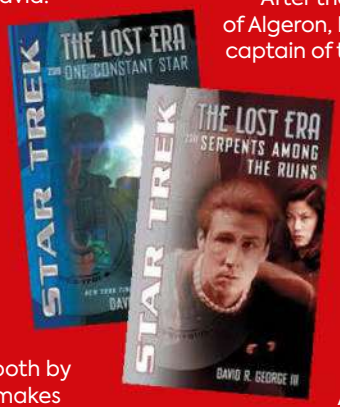


BEYOND *STAR TREK GENERATIONS*

Since his appearance in *Star Trek Generations*, Captain Harriman and the *U.S.S. Enterprise* NCC 1701-B have appeared in several licensed adventures, including the 1995 novel *The Captain's Daughter* and in "Shakedown," a short story in the 2000 anthology *Star Trek: Enterprise Logs*, both stories written by Peter David.

The Captain's Daughter also introduces Harriman's father, Admiral John Harriman, Senior, nicknamed "Blackjack".

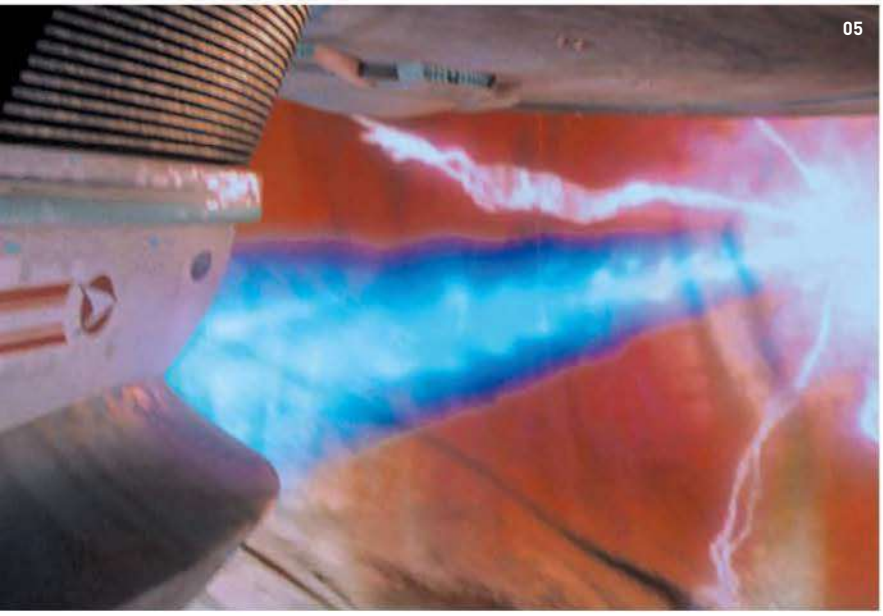
He also plays a major role in the *Star Trek: The Lost Era* novels *Serpents Among the Ruins*, where his full name is revealed as John Jason Harriman II, and *One Constant Star*, both by David R. George III., and makes an appearance early in the first issue of the comic, *Star Trek: Spock: Reflections*, showing Spock the place aboard the *Enterprise*, now adorned with a dedication plaque, where Kirk was pulled into the Nexus. He also features prominently in the 2010 comic, *Captain's Log: Harriman*, detailing his struggle to overcome his guilt and his doubts in the aftermath of the shakedown cruise and Kirk's "death".



Serpents Among the Ruins expands on his background, noting he lived most of his childhood on a series of starships, until entering Starfleet Academy, agoraphobia an early reaction to being planetside. Becoming an expert in Romulan history, the novel also indicates that Harriman was working with Starfleet Intelligence.

After the signing of the Treaty of Algeron, Harriman steps down as captain of the *U.S.S. Enterprise*-B and turns it over to his first officer, Demora Sulu. In *One Constant Star*, set eight years later, reveals Harriman had a sister named Lynn, who was murdered in 2275. He's assigned as "admiral-at-large" of Helaspont Station, commanded by his wife, Captain Amina Sasine. They team up with Demora and the *U.S.S. Enterprise*-B to rescue Demora's father, Captain Hikaru Sulu, and the survivors of the destroyed *U.S.S. Excelsior*.

Harriman also features in the short story "Full Circle," published in *Strange New Worlds VII*, a tale reuniting him with Montgomery Scott, and Jean-Luc Picard whom he encounters during his time as captain of the *U.S.S. Stargazer*, in *The Autobiography of Jean-Luc Picard*.



05 The *U.S.S Enterprise* NCC1701-B in trouble, in *Star Trek Generations*

06 James Tiberius Kirk (William Shatner) ponders options

07 Captain Harriman, Chekov (Walter Koenig) and Scotty (James Doohan) are left stunned by Kirk's sacrifice

He remembered his first day of shooting with Shatner.

"I saw that captain's chair and thought, 'Holy s***, I'm gonna have to fill that chair.' At the same time, Shatner walked by the front screen of the bridge… [and] I was intimidated," Ruck admits. "He was a very cool character. I asked if he wanted to run any lines. He said, 'Let's just do the scene,' which I fully appreciate now, because I'm not a big fan of rehearsing too much on a film set. You have to rehearse enough to know your marks and get the choreography, the marks that you'll hit in the scene. Otherwise, it lets the air out of it if you rehearse it too much."

Since *Generations*, Ruck and Koenig have worked together again in 2007's *InAlienable* (which Koenig also wrote) and 2008's *Star Trek: Of Gods and Men*. Ruck and Koenig respectively reprised their roles as Harriman and Chekov in the latter, which is considered a noncanonical and unofficial fan film.

"It was like doing an indie… an ultra-low budget independent movie, Ruck recalls. "You're flying by the seat of your pants. You never seem to have enough equipment or the right equipment. It feels like things are held together with bailing wire, chewing gum, and duct tape," recalls Ruck. "I thought it was pretty good. Again, it was a job. Somebody called up, 'Do you want to do this?' I didn't have to audition for that one – 'It's a movie, it's Harriman, and Walter's gonna be in it.'"

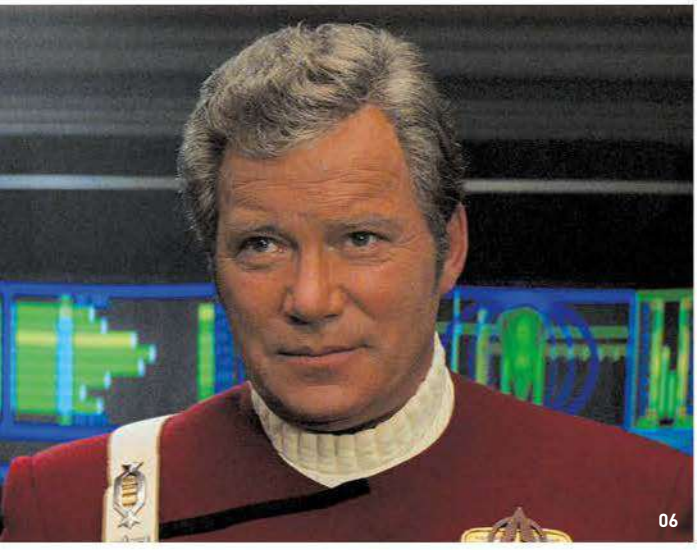
That begged the question: Would Ruck play Harriman again?

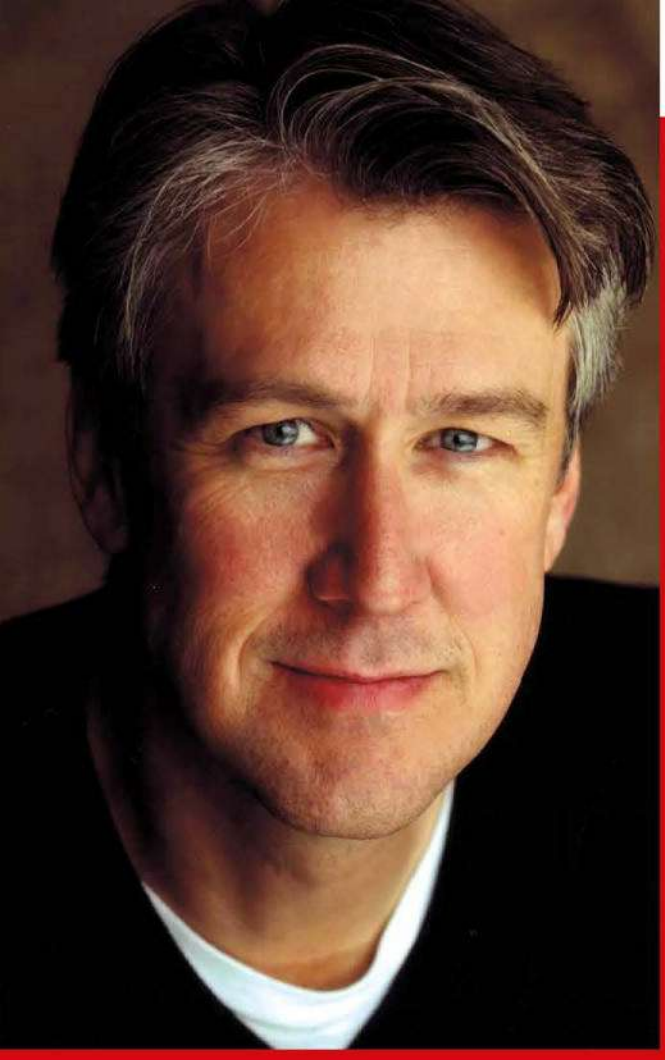
"I don't know," he confesses. "There are certain things I'm too old for. People ask if there's a part I'd love to do. When I was younger, I wanted to play Tom in *The Glass Menagerie*, but that time has come and gone. I'm too old to do that now. Other than that, I never say never."

All in all, despite playing a somewhat controversial character, Ruck is happy with his place in *Star Trek* lore.

"I'm really happy I did it," he said. "For a while there, I was going to conventions. They're very egalitarian. A *Star Trek* convention is a place where you meet people who might be PhDs, lawyers – really accomplished people – and then you met people who are just a step or two away from being homeless and everything in between. What unites them is their love of this world. It's very happy and nonjudgmental. You've got people from all works of life – from every socioeconomic strata – dressing up as their favorite character and what brings them together is their love for these characters and for this particular universe. It's happy, reassuring, and comforting."

"IT WAS EASY TO BE STARSTRUCK AS HARRIMAN, BECAUSE HERE I WAS WORKING WITH THESE GUYS WHO WERE MY HEROES WHEN I WAS TEN."





ALAN RUCK'S JOURNEYMAN CAREER IN HOLLYWOOD

A native of Ohio and an alumnus of the University of Illinois, Alan Ruck made his film debut in 1983's *Bad Boys*, starring Sean Penn. He made his Broadway debut in 1985 in Neil Simon's *Biloxi Blues*, alongside Matthew Broderick. The two then co-starred in 1986's *Ferris Bueller's Day Off*, where Ruck played uptight hypochondriac Cameron Frye, the titular character's BFF, which is his claim to fame.

"My agent got me an audition with the casting directors. They thought I was good enough, so they got me to come back and read with Matthew for [director John Hughes]," says Ruck. "It was a wonderfully easy callback for me, because Broderick and I had been working together on Broadway at that point... We were already pals. It was a great part and a big movie, and I got to do it with my buddy, so that was a no-brainer."

Ruck will always be in Hughes' debt for casting him in the now cult film.

"He gave me this great part in this movie that's made me known to this day," he says. "It launched me in whatever fashion. It's been a bumpy ride but a good ride for me. I'm nothing but grateful to John Hughes."

After *Bueller*, Ruck appeared in 1989's *Three Fugitives*, 1990's *Young Guns II*, and headlined the short-lived ABC sitcom *Going Places*. He also had a supporting part in 1994's blockbuster hit *Speed*, starring Keanu Reeves and Sandra Bullock.

"On *Speed*, it was [Jan de Bont's] first movie as director. He had been a cinematographer for years and was very successful and worked with big directors. The crew couldn't do enough for him because they felt like 'one of us has made it to the top.' We had a ball on that movie," he continues. "We had over a half dozen buses, at least more. They had a lot of innovative things on that movie, which was just thrilling." Ruck reunited with de Bont for 1996's *Twister*.

From 1996 to 2002, Ruck portrayed narcissistic Chief of Staff Stuart Bondek on the ABC political sitcom, *Spin City*, alongside Michael J. Fox, one of his more notable roles. He also made guest appearances or had recurring roles on shows such as *Stargate Atlantis*, *Ghost Whisperer*, *Psych*, *NCIS*, and more, and was a regular on *Persons Unknown*.

Then, from 2018 until 2023, Ruck had the supporting role of Connor Roy on HBO's dark corporate satire *Succession*, where he was nominated for an Emmy and a Golden Globe. He also won two consecutive Screen Actors Guild Awards.

"The writing was spectacular. It was truly the best I've encountered, and I've been doing this over 40 years," says Ruck. "It was just so good. Matthew Macfadyen once said, 'All we have to do is put on the wardrobe and walk out onto the set and it just happened.' Of course, that wasn't true, but what was true was the writing was wonderful that it inspired everybody – everybody – not just the actors, but the set decorators, the wardrobe people, et al. Every department was so thrilled by the writing because we got to do something that was so beautiful. Nobody could work hard enough. Everybody just brought it.

"Regular people like to watch rich people suffer; I think there's something satisfying about that," opines Ruck of the show's secret to success. "It was true with this group of people, because they had everything you could absolutely dream of having materially and they were miserable. Absolutely miserable. Truly, it's a classic comedy.

"The lesson you're supposed to learn from comedy is to hold people up to ridicule and never make those same mistakes. That's why it was really popular."

Although at one point he was frustrated with his role and asked creator Jesse Armstrong and executive producer Mike Mylod to kill off Connor, they convinced him to stay.

"I'm really glad they didn't take me up on my idea," he says. "They weren't neglecting me. There was so much story to tell, and Connor was only a minor part of that whole world."

It wasn't until the third season that Ruck felt like he was part of the central drama, and, had he left, he wouldn't have won the two SAG Awards. For that, Ruck is grateful.

"It's just been very recently where people call me up, 'Would you like to be in this movie?'" says Ruck. "For much of my career, up until *Succession*, I've auditioned. Since then, people have called me and offered me parts in movies and TV shows. That's something every actor dreams about... 'Wouldn't it be nice if people called me up and offered me work?'

"After all this time and at my age – I'm in my third act – that's finally happened."

TREK THROUGH LIFE

FANDOM AT THE FINAL FRONTIER!

WORDS: JAY STOBIE

01-03 Candice Renee dresses like Lwaxana Troi.

04 Dominic G. Martin as Geordi La Forge

05 Dominic G. Martin as Julian Bashir

COSPLAY COLLECTIVE:

Assimilating knowledge and stories from our fandom's finest costumers.

From Betazed to the Holodeck

Candice Renee has wanted to dress like Lwaxana Troi since she first saw her while watching *Star Trek: The Next Generation* with her parents. "She was so incredibly glamorous, confident and fabulous – exactly what I wasn't, as an awkward kid," notes Candice. "I literally imagined what it would be like to wear a plant on my arm like some sort of pet snake."

The fan's Lwaxana cosplay is particularly special to her, as she handmade it and sewed everything herself. "I feel almost as fabulous as Lwaxana when I wear it."

As someone who is drawn to capturing the looks of strong female characters, Candice gravitated toward Kathryn Janeway, describing the captain's holodeck outfits as "showstoppers." Candice elaborates, saying, "I'm a huge fan of goth music and fashion, which is probably why Arachnia spoke to me." She started with a silver dress and added her own creative embellishments. "I used peacock feathers, piping cord, and lace appliques for the accents, and the web collar is made of pipe cleaners!"

A Legacy of Hope

Introduced to *Star Trek* by his mother Beverley, Dominic G. Martin discovered special connections through its well-written characters, including Geordi La Forge. "Growing up with astigmatism meant that my eyes have never been all that great, and watching how this future universe gave Geordi technology to help with it, despite it not being a magical fix–all thing, gave the younger me a sense of hope," remarks the fan.

"As an adult, I completely fell in love with the characters aboard [Deep Space 9], especially Julian Bashir. His story of being 'different' really struck me, often struggling with social behaviors whilst having such intellect… These two characters are a couple of *Star Trek*'s best, especially in terms of people of color, so it was a joy for me to throw together cosplays of them."

SUBSPACE LINKS:

Establishing connections and friendships via a shared love for Star Trek.

The Friendship Frontier

"I was unprepared for how much *Star Trek* would upend my life in the best way possible," reflects Ashley Thomas, who is also known as "The Nerdy Blogger." When her future husband took her on a date to see *Star Trek* (2009), Ashley became instantly enamored with the franchise. After six years exploring *Star Trek*'s history, Ashley began watching *Star Trek: Discovery* and fell in love all over again. "I haven't met a *Star Trek* I haven't liked," she quips.

As a freelance writer, Ashley writes about all things *Star Trek* at Fangirlish, and she also co-hosts the podcast "We Are Starfleet" alongside Mike Slamer, Ian Buckley, and Craig McKenzie. "What I love the most about *Star Trek* is the community it's brought me." Online friendships have made their way into the real world, as Ashley loves hosting watch parties with other local fans. One of them, an artist known as "SuperDaftBros," even made a *Star Trek: Voyager* plaque for Ashley, who concludes, "When I find out someone likes *Star Trek*, I know I've met a friend."

QUANTUM ARCHIVES:

Chronicling the creativity of Star Trek *fans through art, crafts, and more!*

Prodigies and Rascals

For many, *Star Trek: Prodigy* acts as a direct successor to the much-loved *Star Trek: Voyager*. "I binge-watched season one of *Prodigy*," remembers fan artist Daniel Wang, "and it was such a joy to see Captain Janeway again." A self–described "huge *Voyager* fan," Daniel found artistic inspiration in the crew's mentor, a holographic representation of Janeway. "My favorite prodigy is Gwyndala, and my artwork depicts Hologram Janeway looking at her with pride."

Daniel also saw an important connection between Guinan and Ro Laren in *Star Trek: The Next Generation*'s "Rascals." "I love how Guinan was such a positive influence on Ro," explains the artist. "When Guinan told Ro how crayons could take one to more places than a starship, it greatly resonated with me. I simply had to draw these rascals to celebrate their friendship."

Pumpkins and Bones

"It took almost forty years for me to become a *Star Trek* fan," shares Kasey Gordon, who credits his friend Rob with helping him get interested in *Star Trek: The Next Generation*. "After watching through a few of the other series, I landed on *Star Trek: Lower Decks* and I absolutely love it. The sense of humor, the characters, and the different references to past *Trek* makes it one of my all-time favorite shows."

When the season for pumpkin-carving arrived, Kasey took his time to decide on his decoration's muse. "I had the pumpkin for about a week before I decided to carve the scariest creature I could think of – Moopsy! Even the squirrels outside didn't try to eat it for fear that their bones might be hoovered out of their bodies."

06

07

06 Janice Chan in costume

07 Janice Chan in the captain's chair

08 Asher Huey with Patrick Stewart's memoir

09 Asher Huey in uniform

10 Aly Martinez as Ensign Ro

11 Trekkie Girl Sam with the other Trekkie Girls in cosplay

SECTOR 001:

Learning about fans' first contact with Star Trek.

"There's a five-year age difference between me and my only sister, so when *Star Trek: The Next Generation* was airing in the early 1990s she had a bedtime an hour or two earlier than mine," shares Janice Chan. "My dad gave me the choice between my own later bedtime story or sitting with him to watch *Star Trek*, and I chose the latter. Looking back, I think seven-year-old Janice definitely made the right choice."

That fascination evolved. "The nightly tradition phased out as I grew older, but I'd still occasionally join for episodes of *Star Trek: Voyager* and *Star Trek: Deep Space Nine* as a pre-teen," she recalls. "My teen years were spent on trying to be conformist and cool, and my college years were spent trying to be non-conformist and cool, but once I reached adulthood and became more secure in myself, I remembered how much I'd enjoyed *Star Trek* and rewatched all the series. The deep human themes I'd missed as a kid now really resonated, and the excitement of space exploration remained. I can't wait to continue the tradition with my nephew."

THE IDIC AWARD:

Honoring fans who demonstrate Star Trek's *idealistic values in real life.*

08

"I think a lot about the values of *Star Trek* and how watching it as a child gave me the tools to be successful today," says Asher Huey. "I began watching *Star Trek* in elementary school and I got to see Captain Picard solve problems through conversation and understanding... Jump forward twenty years and I have a career in unions and politics."

Recent events reminded Asher that *Star Trek* gave him a framework for success and helped form foundational values. "*Star Trek*'s progressive values have been there since the beginning... And they inspire me still today. *Star Trek* challenges us to look past our prejudices and lead with love and tolerance. Working in politics I can tell you we need more of that today than ever. As we begin a new year where we'll get to decide the future of the country, I hope we continue to strive for the world Gene Roddenberry envisioned."

09

THE RELAY STATION:

Transmitting fan-favorite Star Trek *recommendations.*

Ro to the Rescue

As popular as Ro Laren is among fans, you almost certainly won't find someone as enthusiastic about the character as Aly Martinez, also known as "TTrekkie." For her, Ro's debut in *Star Trek: The Next Generation*'s "Ensign Ro" is a fantastic storyline to explore. "Ro Laren is my favorite character because of her fiery spirit," details Aly. "She is determined and sticks to her principles, yet she still learns much over the course of time that we see her in *The Next Generation*." Of course, we recently learned even more about Ro when she reappeared in the 25th century. "Seeing her return in *Star Trek: Picard* was amazing, and I'm not willing to believe that we have seen the last of her yet."

A Prime Directive Debate

"The majority of ethical dilemmas on *Star Trek* have a clear 'the line must be drawn here' moment," observes 'Trekkie Girl Sam'. "But in the thirty years since first watching "Half a Life", I still ponder the moral quandary here." For Sam, the essence of *Star Trek: The Next Generation* episodes boils down to the Prime Directive, culture, tradition, and change.

"Who better to confidently point out the ridiculousness of a tradition than Lwaxana Troi," asks the fan. "Not only does she provide comic relief in a serious episode, but she also shows great humility and respect by supporting Doctor Timicin's ultimate decision to end his life while beautifully demonstrating how you can still have value and enjoyment in later years. Plus, look out for a guest appearance from Michelle Forbes!"

10

11

THE COLLECTORS GUILD

LISA HERRERA EXPLORES RARE *STAR TREK* MERCHANDISE AND RELICS...

Most of my *Star Trek* collection consists of vintage collectibles: the older, the better. 1960s and 70s action figures, games, posters, toys, and virtually anything from Lincoln Enterprises, Gene and Majel Roddenberry's mail order business, have always been my favorites to treasure hunt. Which means I most often cruise by modern *Star Trek* merchandise online, in vendors rooms at conventions, or in comic shops, with hardly more than a glance. But there are some more recent offerings that do make me double take and even turn back for closer scrutiny...

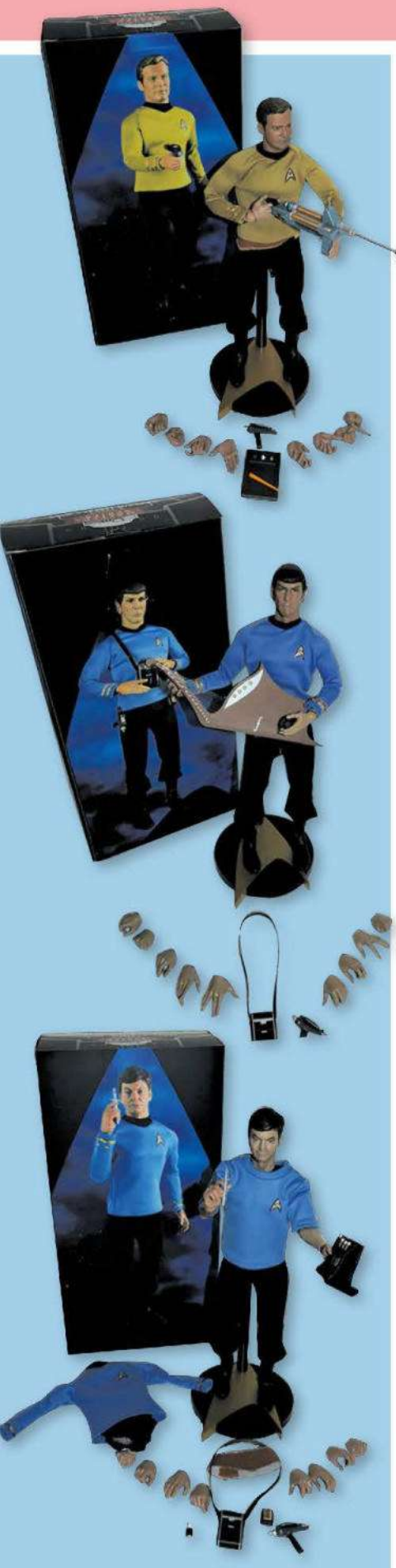
WORDS: LISA HERRERA AKA 1TREKFAN

STAR TREK: CAPTAIN KIRK, MR. SPOCK, DOCTOR MCCOY FIGURES

Manufacturer: Quantum Mechanix/QMx
Year: 2016

I've mentioned QMx, now EXO-6, before. I didn't find my way to these high grade, museum-quality figures when they first came out. A fellow collector had to alert me and show me an example to convince me they were worth the approximately US$200 price tag per figure. But once I saw *Star Trek's* three main character figures and the Captain's chair with authentic lights and sounds, I had to have at least those, even though by that time, it meant paying more than their initial release price to make it happen. I still think these are the best action figure representations of Captain Kirk, Mr. Spock, and Dr. McCoy I have ever seen, so I have no regrets. My only wish is that the rest of the main characters had been issued before QMx folded. They did make a Scotty figure, sold through Master Replicas, which I lucked in to getting locally at a toy and collectibles shop. But I have yet to acquire the very rare Sulu, whose selling price now ranges from a minimum US$500 to almost US$800.

For those who worry about such things, the QMx/EXO-6 *Star Trek* universe figures don't ever seem to re-sell for less than their original price, and some, like Scotty and Sulu, only gain in monetary value.



STAR TREK: PLANET KILLER DIECAST MODEL

Manufacturer: Eaglemoss/ Master Replicas
Year: 2019/2023

There's a similar manufacturing tale to QMx/EXO-6's Eaglemoss/ Master Replicas, maker of *Star Trek: The Official Starships Collection*. My collector's path to these products is akin to the QMx/ EXO-6 models.

My favorite *Star Trek* episode is "The Doomsday Machine." There is just something so very Starfleet about the tragedy of Commodore Decker's efforts to save his crew, and his noble, if misguided, attempts to make things right by going after the planet killer any way that he can. However, despite my love of this story, I did not immediately jump on the chance to acquire the diecast model of the planet killer made by Eaglemoss in 2019. But, by the time the new owner of the Eaglemoss ships, Master Replicas, reissued the "Planet Killer" in 2023, I had realized the error of my ways. *Especially* because this particular model is battery powered, a rarity for the line, so the awesome "maw" can be lit up.

I'm glad I decided to get it too, since Master Replicas is now done with selling the Eaglemoss models. At the time of writing, many of *The Official Starships Collection* are not too hard to find and acquire on the collector's market, but why take another chance?

STAR TREK: INTERACTIVE TRIBBLES

Manufacturer: Science Division
Year: 2020

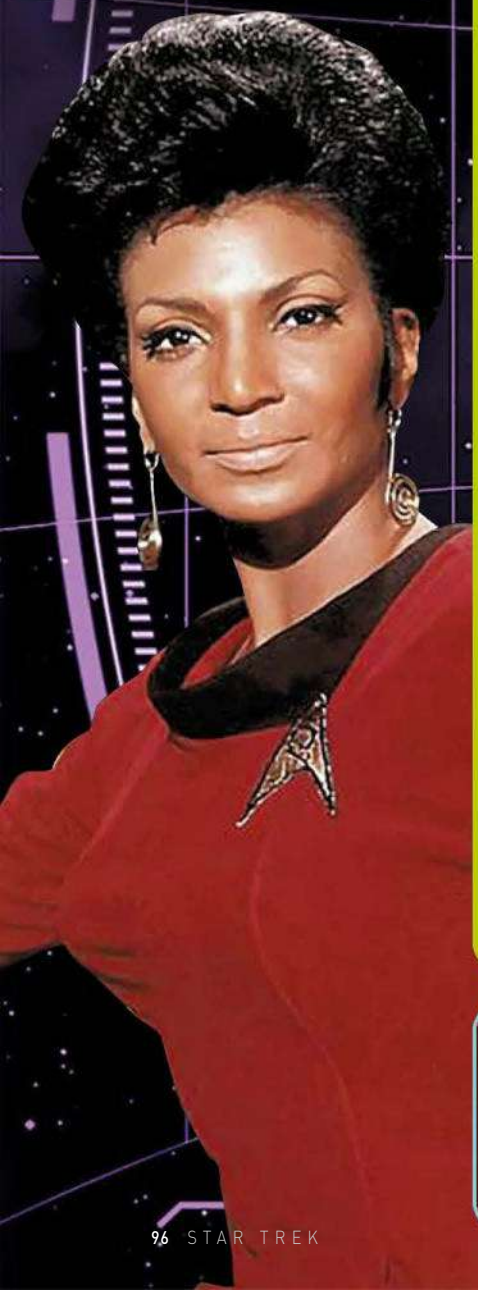
Another recently-made collectible I am very pleased to own is the app-enabled, interactive tribble from Science Division, another business which recently closed its doors. These beautiful creatures purr and make frightened shrieking sounds without the accompanying free downloadable smart phone app. But using the Section K-7 interface allows a tribble to be named (my first Science Division tribble is called Decker!) and assigned to a ship (Decker is on the *U.S.S. Enterprise*), and also offers an easier way to set and change different duty modes: At Ease, On Duty, Watchdog and Sleep. I mostly leave Decker on At Ease so he purrs or coos randomly or when picked up. On Watchdog mode, he can be placed atop anything I want to stay put and he will scream to alert me if it is moved. The app also allows me to directly activate Attack mode if, for instance, a Klingon or one of my enemies foolishly picks him up. I have many tribbles in my *Star Trek* collection but Decker is the only one I keep beside me at my work desk. I would say, if you can find a Science Division tribble, it's worth adopting!

BY LOUIS YAMANI

WORDSEARCH

WE'VE HIDDEN SOME OF OUR INTREPID PAST AND PRESENT EDITORS' FAVORITE CHARACTERS. CAN YOU FIND THEM ALL? IF YOU CAN, LIVE LONG AND PROSPER!

01. CHANGELING
02. FERENGI
03. SISKO
04. TRIBBLES
05. SPOCK
06. UHURA
07. JANEWAY
08. BREEN



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N	R	L	I	M	K	E	G	E	S	Q	J	T	E	Z	T	E	C	S	F	O	F	F	R	H

1-7: Back to training, Cadet.

8-16: Onwards and Upwards.

17-23: A bold new world awaits us!

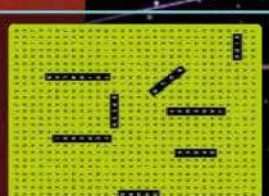
To Boldly Quote

- "What Chief Vandenberg said about the [horta] is exactly what the mother [horta] said to me. She found [humanoid] appearance revolting... but she thought she could get used to it."

"Really Captain, my [modesty]..."

"By golly, Jim, I'm beginning to think I can [cure] a [rainy] day"

Wordsearch



THE WARPED FACTOR

The Con at the Edge of Forever

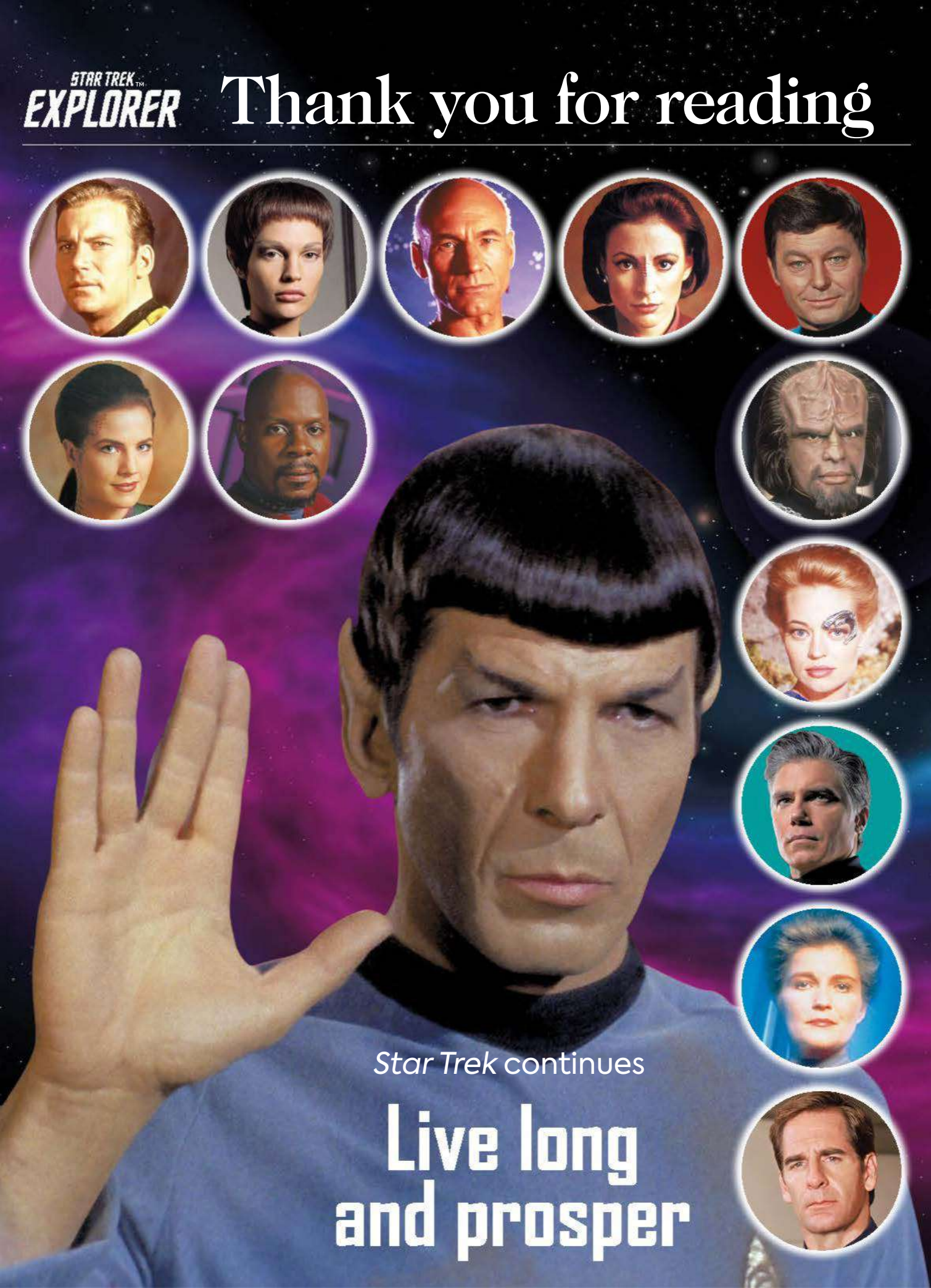
(or the final panel at the Bi-Millennial Gods and Superbeings Convention!)

by Coop

Take that back, mon amie! "Omnipotent" does **not** mean I "**smell bad**"!
Oh yeah? Even **my cat** thinks you stink!
Hey guys. Calm it down. Make **peace**, not war.
The Organians! I **knew** they'd turn up.
Did not! I'm way more **omniscient** than you, and I called it first.
Petty immortals. **Stop** this or I shall rain **hellfire** down upon you!
Keep your big, fat nose out, "**sha ka ree**"!
Big...?! Why you little...
RIGHT. **THAT'S IT!**
BOOM
A moment later...
Sorry I'm late. I'm Wesley Crusher, aka The Traveler, and your host for this evening...
Hey, where did everybody go?

STAR TREK™ EXPLORER

Thank you for reading



Star Trek continues

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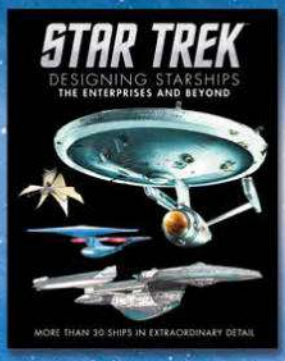

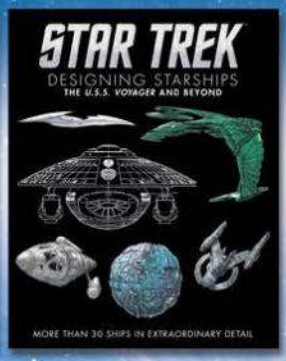

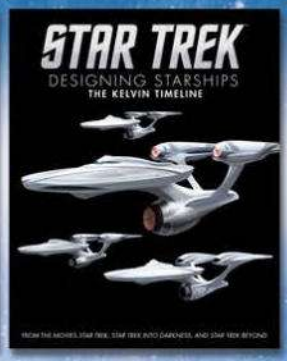

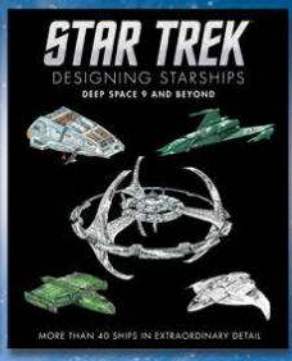

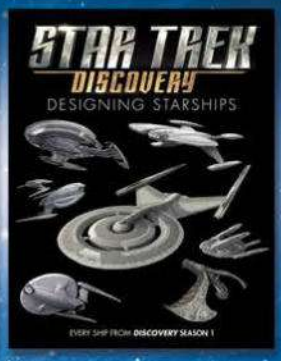

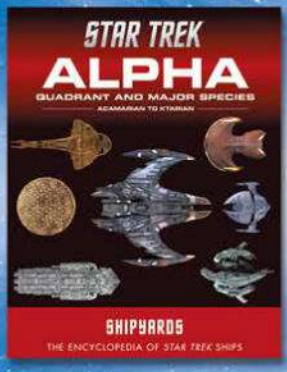

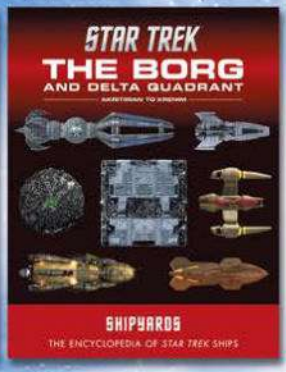

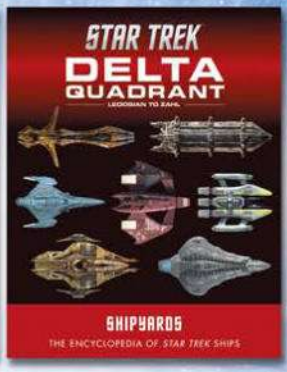

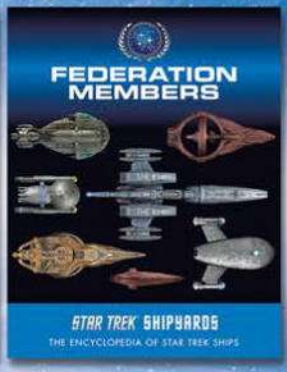

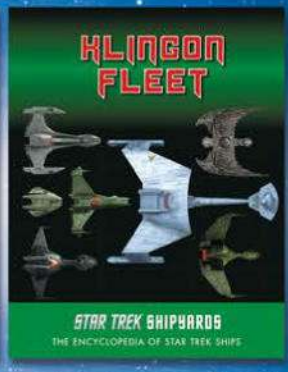

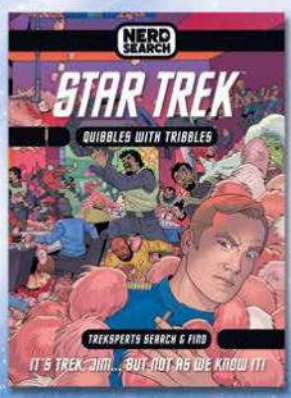

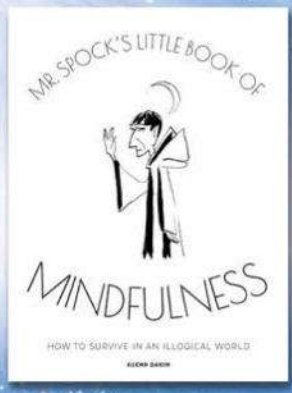

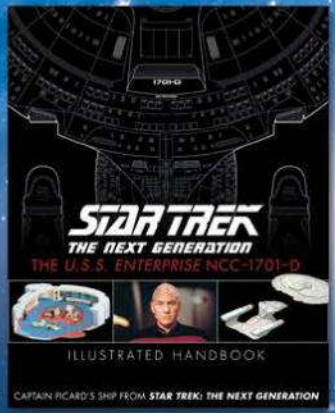

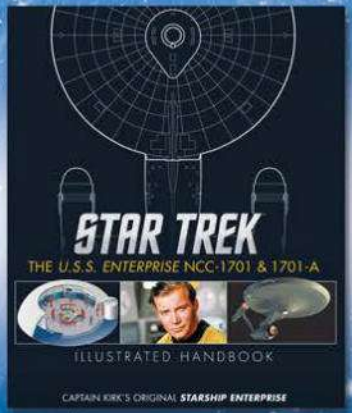

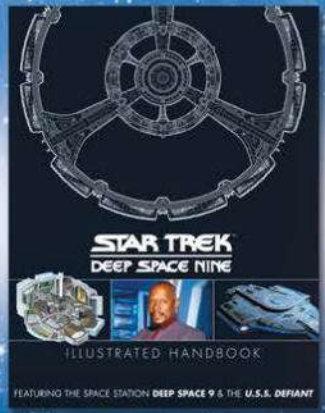

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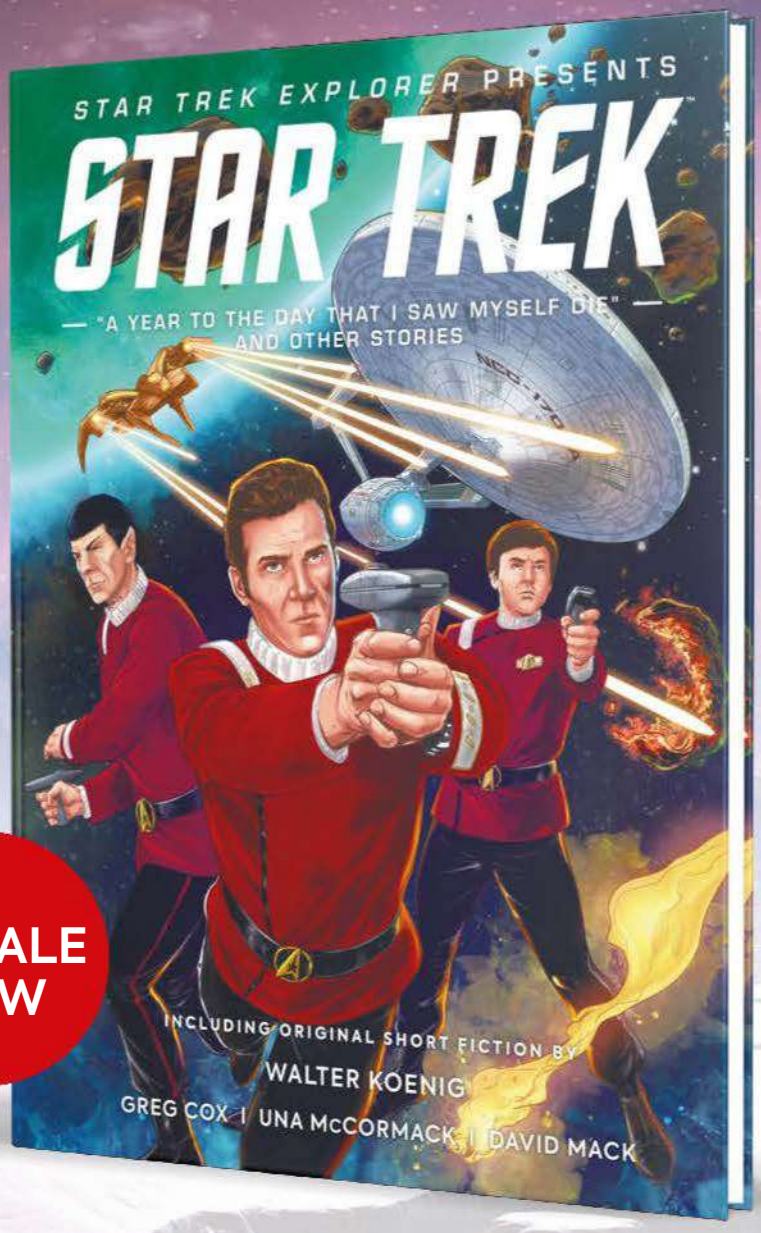
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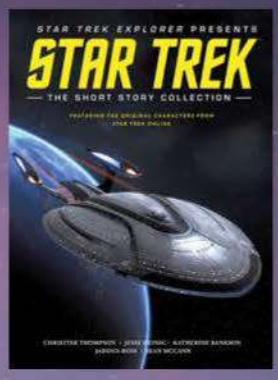

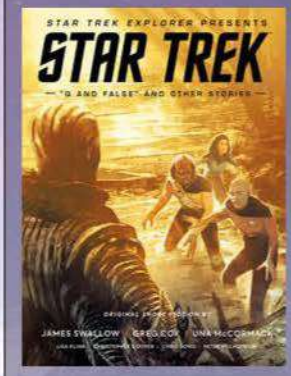

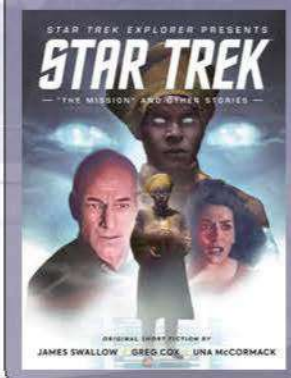

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STAR TREK EXPLORER

THE OFFICIAL MAGAZINE

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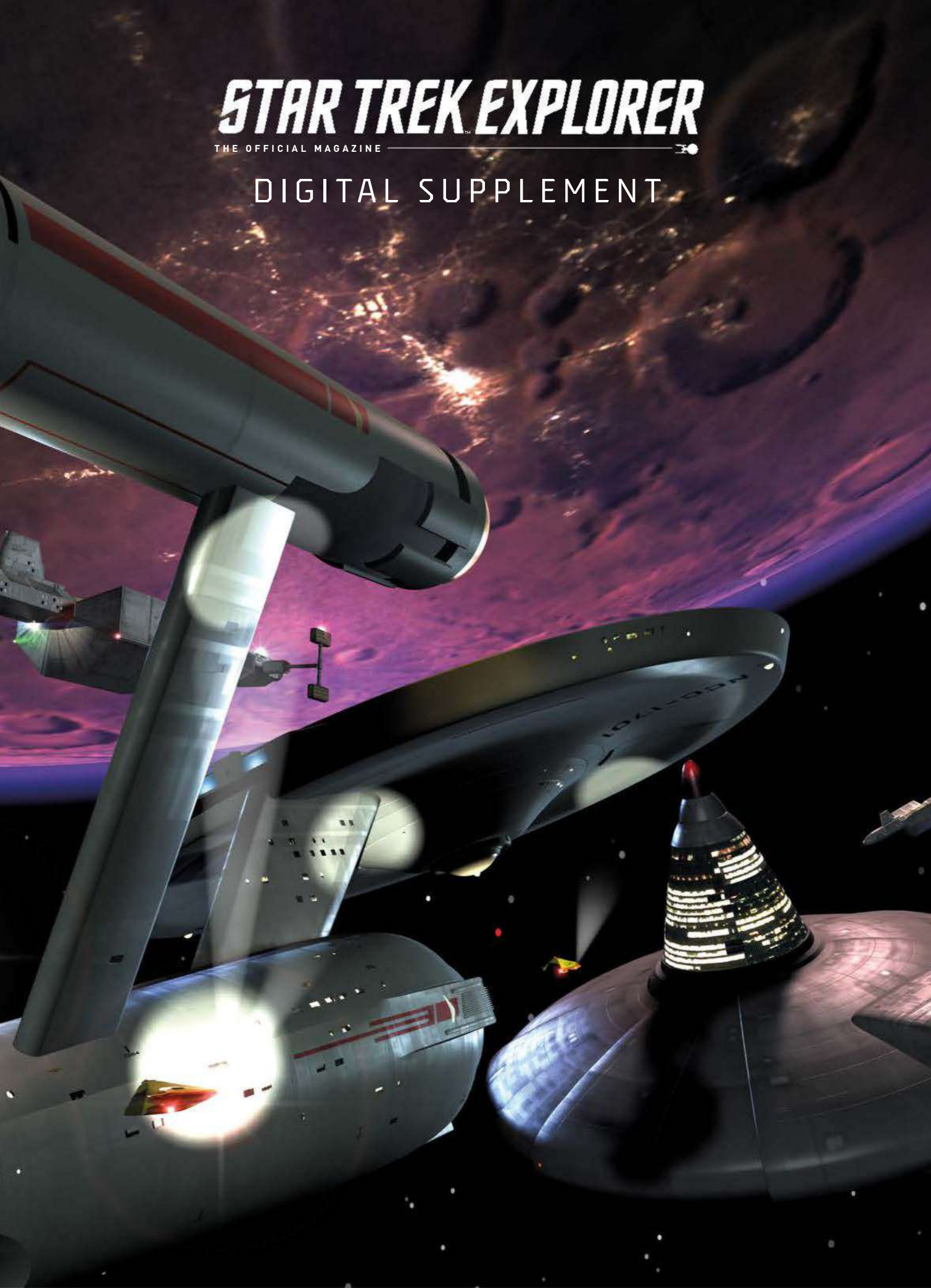

Captain's Log

We've said most of our goodbyes as *Star Trek Explorer* ends in the main, physical aspect of this final issue of the magazine, but I'd like to offer one final, heartfelt thank you, to you, our subscribers, who receive this digital supplement as an extra bonus. It's thanks to you that the magazine has continued for so many years, and I don't think you realize just how much your amazing loyalty is appreciated by the Titan team.

As we bow out, it's not with revamped features from early issues of *Star Trek Magazine*, but a mix of all-new fiction – three stories, you can only read here first – two new features on two very different aspects of *Star Trek* comics, and a lovely tribute to Jeri Taylor from one of our longest-serving contributors, Larry Nemecek. The Emmy-nominated producer, showrunner, director and writer known for her work on *Star Trek: The Next Generation* and *Star Trek: Voyager*, which she co-created will be much missed.

Engage and enjoy, one last time! Thank you for reading.

John Freeman
Editor

STAR TREK™ EXPLORER
THE OFFICIAL MAGAZINE

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US Newsstand Distribution: Curtis Circulation Company
US Bookstore Distribution: The News Group
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STAR TREK EXPLORER MAGAZINE
ISSUE #14. Published by Titan Magazines, a division of Titan Publishing Group Limited, 144 Southwark Street, London SE1 0UP.

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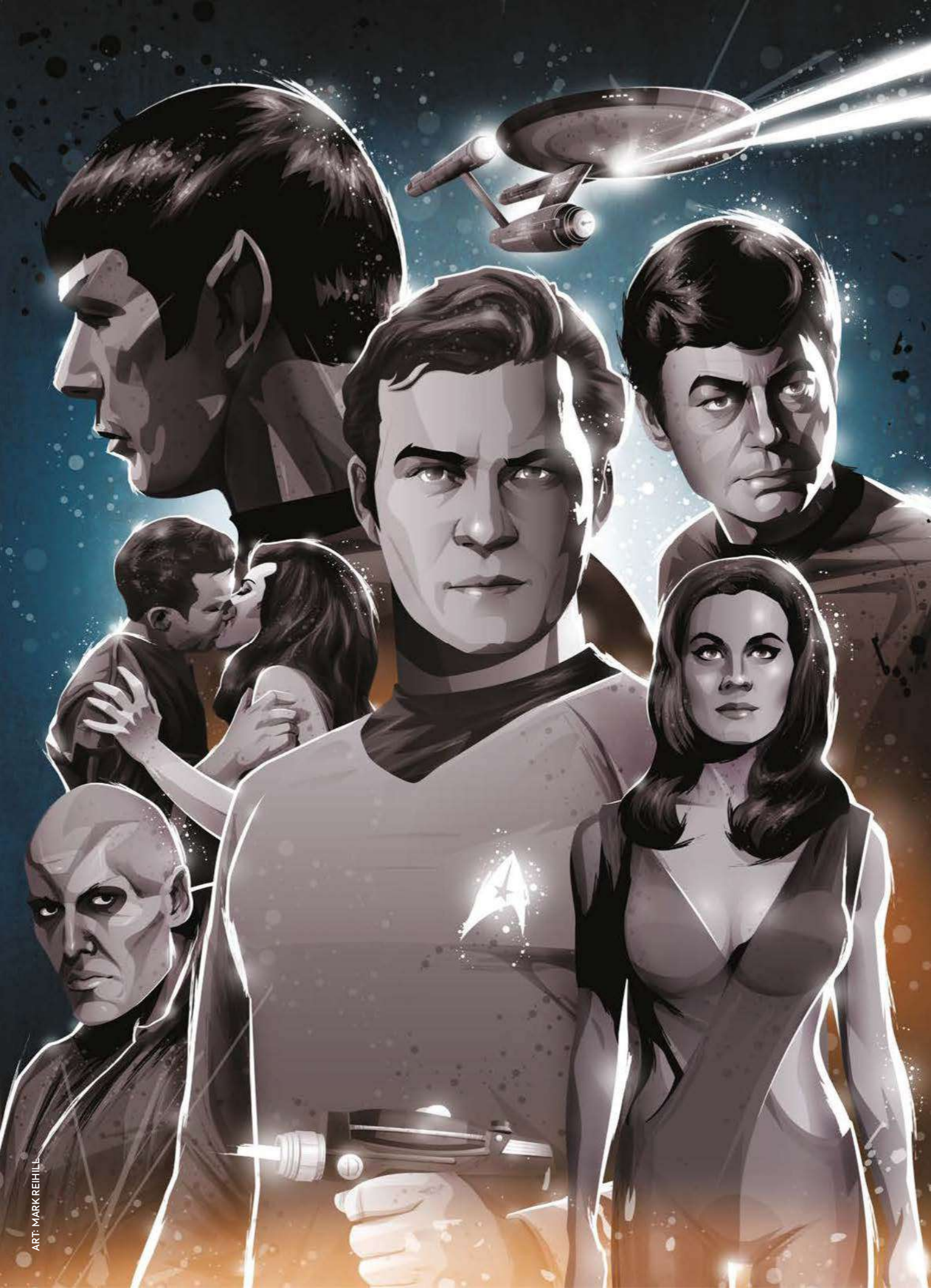
Printed in the US by Quad/Graphics. ISSN 1357-3888 TMN 14316



ART: MARK REIHILL

EXCLUSIVE FICTION

My Name is Mudd

STORY: CRAIG SHEMIN
ART: ANDY WALKER

It has been said that Klingons do not take prisoners.

That statement is not entirely true, but rather a matter of semantics. Klingons take captives, not prisoners, usually referring to them as "vubs." The closest word to "vub" in Federation Standard is hostage.

In this instance, the four Klingon privateers aboard the small ship *Maqoch* encountered an even smaller ship – a one-man craft, barely larger than a Starfleet shuttle. It seemed to be either racing towards or away from someone or someplace when it flew into the Klingons' path. One short disruptor blast disabled the tiny ship, and it was up to K'Learm, the Klingon leader, to decide what to do with its pilot.

K'Learm, son of Gorre, once spent some time incarcerated with a couple of Ferengi. It wasn't more than a week on the Federation calendar, but long enough for him to learn a few Rules of Acquisition. Rule number nine came to mind on this day: Opportunity plus instinct equals profit. K'Learm made a fist and smashed it against the intercom button on the console beside him. The indicator light sparked, then finally lit green. The Klingon could certainly use some profit if he was to keep his aging spacecraft running.

"Lock onto his ship with a tractor beam. Beam the human aboard and bring him up here," he growled into the intercom.

The portly human was soon transported aboard and found himself dragged toward the *Maqoch* bridge. K'Learm and his associates never bothered to change the name of the ship they took from a science station near what was left of Praxis. The thought had occurred to him, but the name *Maqoch* engendered goodwill among speakers of Klingon they encountered (and eventually plundered). *Maqoch* translates to "friend," but the man being escorted to the bridge, his head covered to protect his captors' identities, would dispute the aptness of the ship's name. For this quartet of Klingons, a sack over the head was standard operating procedure for "visitors," but hardly necessary. Most Klingon ship interiors are dark, but this one had so many damaged illumination cells, it was barely possible to see anything.

The door to the bridge opened a bit before grinding to a stop, accompanied by the telltale hiss of a dying air servo – yet another repair to add to the crew's to-do list. The door eventually opened all the way with the help of two Klingon hands, the owner of which was used to performing this task. The human was then pushed inside the ship's small control center.

"Easy! Easy! I can't see where I'm going, you know," the human said.

"Ba' vub," K'Learm barked.

The human did not move. A Klingon sitting at the communications console activated the ship's universal translator. K'Learm repeated his command.

"Sit, hostage."

The human finally understood and was shoved into an empty seat.

"Hostage is so… impersonal, Laddybuck," the human said, in a voice muffled by the cloth sack. He was actually thankful for the sack, as he considered Klingons less than pleasant to look at. "My name is Mudd. Harcourt Fenton Mudd. My friends call me Harry. And whom do I have the pleasure of –"

"*Stop*, hostage. Who will pay for your release?"

"Not a damn soul," Mudd replied, which was probably the truest statement he had ever made in his life. His wife Stella might pay a few credits for him, but given the choice, Mudd would rather stay with the Klingons. "You might as well send me on my way. You can have anything on my ship for your trouble.

"I'M NOT A POPULAR MAN. I HAVE NO FRIENDS OR FAMILY THAT WOULD GIVE ANYTHING FOR THE LIKES OF ME."

You see, I'm not a popular man. I have no friends or family that would give anything for the likes of me."

"Not popular?" K'Learm asked.

"Not at all. To put it in words you would understand, I'm a trifle dishonored at present."

"No friends or family that will pay?"

"Nay," Mudd said.

"Enemies, then?" K'Learm asked. "If you are that unpopular and dishonored, perhaps there is a price on your head?"

Mudd did not respond. If he were to be perfectly honest, the Klingons would have a choice of at least seven rich bounties on Harry Mudd just within the nearest four systems. But Mudd had to say something. It wouldn't take long for his captors to search for Mudd's name in the Interstellar Bounty Database. He should have used Leo Walsh… or any of the other dozen aliases he's gathered over the years.

"Is there a price on your head, human?"

"Maybe a teensy one, my good man, but I promise you I am of much more value to you as a partner than as a prisoner."

"Klingons do not take prisoners."

"Yes, of course you don't," said Mudd, who certainly felt like a prisoner with his hands bound and a sack over his head.

"And *I* don't take partners," K'Learm said.

"But, I have much to offer you and your noble team of businessmen. For many years I have traveled across the universe as an independent businessman. I've traded in all manner of services and property – and dare I say, I have *always* made a profit."

There it was. The "P" word. An illuminating cell in the ceiling flickered, as if triggered by the word. K'Learm perked up.

"Tell me, human," he said. "Tell me about your profits."

"I'll be happy to," Mudd said. He began to tell his story as if his life depended on it, and it did.

"I was in a bar on Sarona VIII about thirty years ago when I first heard about "Sigma Iotia II," Mudd began. "A freighter captain told me about an emergency landing he made there. He found himself in the middle of a 1920s Earth gang war."

"Typical," K'Learm interrupted. "Humans bringing their savage ways into space."

"Indeed. And being a human, my savage brain thought of one thing. Where there's a war, there's a need for weapons. My father-in-law taught me that. I borrowed a spaceship and made my way to Sigma Iotia II. The freighter captain had told me to ask for Boss Oxmyx."

"And you sold him phasers? Disruptors? Photon cannons?" asked K'Learm.

"Don't get ahead of the story, my tortoise-headed friend," Mudd continued. "I was brought into Boss Bela Oxmyx's lushly decorated office almost immediately upon identifying myself as a weapons dealer. There were very few pleasantries exchanged – you would have liked him, Klingon. He brought me to a large book on a tall stand. He leafed through the pages until he found a picture of an ancient machine gun – the kind that fired lead projectiles using a tiny chemically-activated explosion. Highly impractical, but very effective. 'Can you get me these heaters?' Boss Oxmyx asked me. I told him I had a vast warehouse filled with them."

"Did you?" K'Learm asked.

"Of course not, but I had something better," said Mudd. "I had a plan."

Mudd told the Klingon his brilliant plan – all he needed was one machine gun, which he could easily obtain from the Federation history museum on Starbase 12.

"First, I borrowed a freighter with a fully automated robot machine shop – a facility like that can manufacture anything in a snap and I've always had a knack for working with gadgets."

All four of the Klingons were now gathered on the bridge, entranced by the human's tale.

"Next, I made a quick trip to Starbase 12… beamed out the machine gun, scanned it, and replaced it, before anyone knew it was gone. And by the time I got back to Sigma Iotia II, my first shipment of guns was ready."

"But where did you get all the metal to make the guns out of?" asked K'Learm.

"That's the beauty part, lad. I had it with me all along. I programmed the robots to dismantle my freighter bit by bit and turn the metal into guns. It was most efficient."

"Didn't you say you had *borrowed* the ship?"

"What ship? Show me a ship. There's no ship… anymore. I left Iotia in a shuttlecraft with well over ten million dollars," Mudd boasted, beaming with pride.

"What's a dollar?" asked one of the Klingon underlings. K'Learm didn't have to ask – he was familiar with the word.

"Dollars? The ancient Terran currency?"

"Indeed, Laddybuck," Mudd said.

"And what was that worth?" K'Learm asked.

"Well, there's the rub, lad. No one takes dollars anymore. I guess I didn't think that one through, but you have to admire my ingenuity."

"I don't *have* to do anything," K'Learm said.

"Let's push him out of the airlock," one of the sub-officers said, as he grabbed Mudd and lifted him from the chair.

"Wait! *Wait!*" Mudd pleaded.

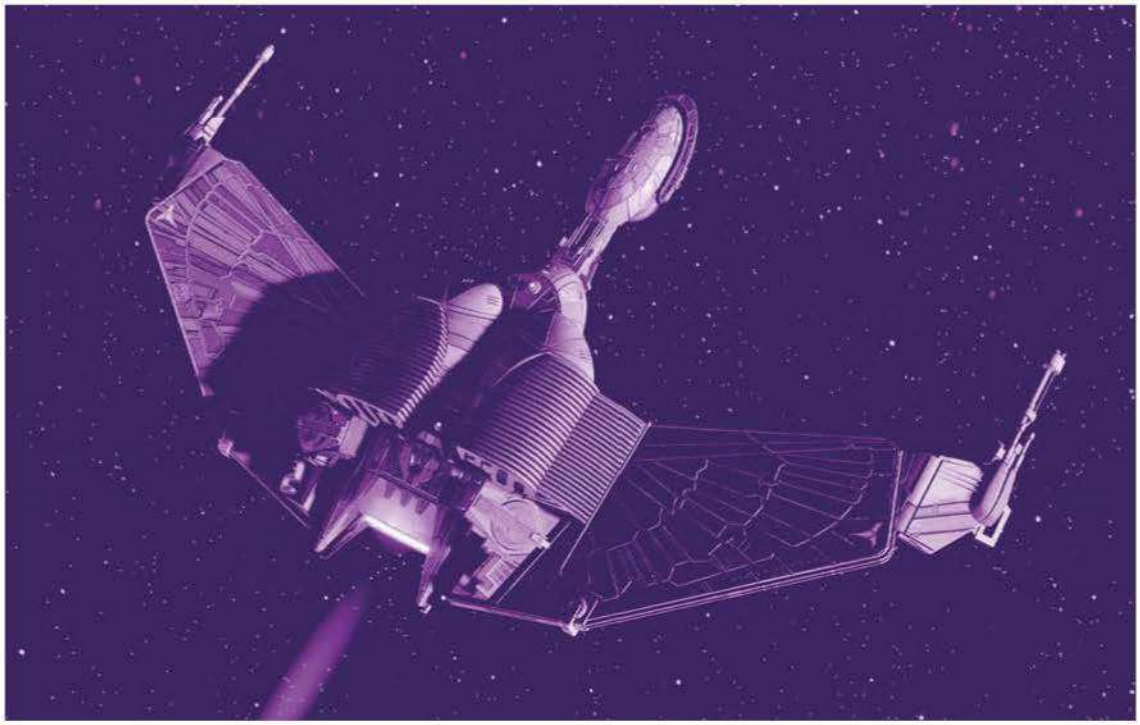
"We have no need for a profiteer who makes a worthless profit!" K'Learm said.

"Is that a Ferengi rule of acquisition?"

"No. A Klingon statement of fact."

"But I do make profit," Mudd insisted. "I made a profit on my very next venture."

"Sit. Explain."



"In my experience, one product, and one product alone usually yields the greatest profit – living beings," Mudd said, as he settled back in his chair.

"You sell slaves?"

"Slavery! Humans don't enslave people… anymore," Mudd said. "But, truth be told, I am a wee bit Orion on me father's side. And there were three avid sportsmen on a planet called Triskelion who had sent word around that they were searching for fit beings of all species to engage in vigorous athletic competition on their planet."

"So, you sold them slaves?"

"Good sir, I don't buy and sell sentient beings… However, I do engage in finding unattached beings seeking new and exciting opportunities and match them with patrons of greater means who are willing to provide shelter and food in exchange for their services. I merely collect a gratuity for brokering the arrangement. I must have matched at least a dozen promising thralls with their Triskelion providers. Nice fellows. Shrewd businessmen… um… brains… things… Well, they were nice, whatever they were."

"And did *their* payment have any value?" K'Learm asked, with an expression as close to a smirk as a Klingon can make.

"That, sir, having learned my lesson, was the first question I asked the sportsmen. They offered a generous finder's fee in Triskelion Quatloos."

"I know of no such currency," the Klingon said.

"That's why you need a man like me on your team. It is indeed a rare currency, but I knew of a trading post in the Bajoran vicinity that exchanged Triskelion Quatloos for Axalonian Fernks. Then, I could trade those Fernks for Denebian currency certificates… And those certificates could be used to purchase inter-planetary passenger transportation passes… which, within thirty days, can be returned in exchange for Federation credits, which can then be used to purchase gold-pressed latinum. This was a racket that could have yielded profits for years."

"Could have?"

"A do-gooding boy scout of a Starfleet captain convinced the Triskelions to end slavery."

"Federation scum."

"Ah, you've met Jim Kirk, have you now?" Mudd asked, then continued without waiting for a response. "But no matter, I soon found myself a new opportunity."

Mudd thought quickly, trying to come up with something that would convince the Klingon that Mudd was not just valuable, but *in*valuable.

"Let's see… oh yes – about twenty-seven years ago, I had a mining business on Ceti Alpha VI. That did very well indeed," Mudd declared.

"Didn't Ceti Alpha VI blow up about twenty-seven years ago?" K'Learm asked.

"A mere coincidence… At least they never were able to prove anything," Mudd said defensively. "Did I mention I once sold Starfleet Academy?"

"Was it yours to sell?"

> "WE HAVE NO NEED FOR A PROFITEER WHO MAKES A WORTHLESS PROFIT!"

"Of course not, but as the Ferengi say, the riskier the road, the greater the profit."

"They do say that," K'Learm agreed. He knew the 62nd Rule of Acquisition when he heard it. Perhaps this human could be an asset.

Mudd made one final plea.

"I'm a man of great value – an endless fountain of brilliant ideas. Why accept a small bounty once, when I can yield you profits on numerous occasions?"

The Klingon thought a moment. It was something few Klingons did as the species mostly relies on instinct and immediate action.

"I'll take a chance on you, human." K'Learm said. "Release him from his shackles." The other Klingons began to free the captive's hands.

"One small technicality. I must run your name through the Primary Qo'noS Security Database."

"But you're privateers, aren't you? You don't work for the Klingon government."

"True, human," K'Learm said as he activated the glass console panel beside him. "But, if we were to harbor a prime enemy of the High Council, we risk the penalty of death."

"Oh… Well, of course. I have nothing to hide from the High Council. Make sure you spell the name right… M-U-D-D."

The Klingon commander's fingers typed the name, and he waited a moment for the subspace response from Qo'noS. The console flashed green.

"You're clean, Mudd." The human breathed a little easier as his captors untied the bag cinched over his head.

"Call me Harry," Mudd said, as the Klingons removed his head covering.

But the man under the sack wasn't Harry Mudd at all.

"You really had nothing to worry about, human," K'Learm said, as he wiped a glob of spittle dripping from his beard. "As far as I know, The High Council has only one prime enemy that could draw a death penalty for aiding and abetting – a human named Cyrano Jones. He's been wanted for years for introducing an invasive animal species to the Klingon fleet."

"Is that so? I never heard of him," said the prime enemy of the Klingon High Council himself, Cyrano Jones, as he cracked a broad smile. "Friend Klingon, shall we toast our partnership over some bloodwine? Or perhaps Romulan Ale – I have some aboard my ship. Don't tell the authorities," he said with a laugh. Jones was very thankful – not just for his new position with the Klingon privateers, but for the month he spent in a detention cell on Starbase 11 with nothing but Harry Mudd and his endless stories to pass the time.

EXCLUSIVE FICTION

The Lost Noel

STORY: GREG COX

Helen's lips are warm against Kirk's. They share a passionate kiss as, cradling her in his arms, he carries her into his private quarters aboard the U.S.S. Enterprise. *The door behind them cannot close quickly enough. "Captain," she protests unconvincingly, "my reputation…"*

Kirk shook his head, forcing the counterfeit memory out of his mind, and not for the first time. Weeks had passed since his harrowing stay on Tantalus V, where the late Dr. Tristan Adams' insidious neural neutralizer had implanted that steamy fantasy in Kirk's memory, and Helen Noel had since transferred to the *U.S.S. Reliant,* perhaps to escape the awkward emotional aftermath of that mission, yet Kirk still found it hard to shake the false memory. He knew intellectually that it had never actually happened, but it *felt* like it had.

"You sure about this, Jim?" McCoy asked uneasily.

Kirk, Spock, and McCoy were gathered in sickbay, so Spock could attempt to telepathically erase the fake memory and recover Kirk's actual recollections of that night, which had been overwritten by the neural neutralizer. Employing the neutralizer to reverse its effects was not an option; Kirk wasn't about to subject himself to that mind-warping device again, even if Simon Van Gelder hadn't already had it dismantled and destroyed.

"You bet, Bones. I don't like having a bogus memory rattling around in my brain."

"That must be most inconvenient," Spock agreed. "Shall we proceed?"

Kirk appreciated Spock's offer to use his Vulcan abilities and training to exorcise the haunting "memory" from his brain. With McCoy's grudging consent, he stretched out on a biobed so that the worried doctor could monitor the unorthodox procedure. Kirk took a deep breath in preparation. Spock had assured him that this process was comparatively superficial as telepathic contacts went, lacking the depth and intensity of a full mind-meld; still, Kirk wouldn't be human if he wasn't somewhat unnerved by the prospect of having his psyche operated on – again.

"Whenever you're ready, gentlemen."

"Very well." Spock placed his palms against Kirk's temples. "Let us retrieve the truth behind the manufactured falsehood."

Christmas Eve, 2265

The astrophysics lab aboard the *Enterprise* was decked out for a traditional Christmas party, Christmas being one of several holidays celebrated aboard the ship and throughout the Federation. Fabricated tinsel and sparkling multicolored lights adorned both the lab and a silvery Izarian fir tree temporarily commandeered from the arboretum. Stockings and candy canes dangled from computer terminals, quantum scanners, centrifuges, and microscopes. A snowman fashioned from supercooled deuterium sported ersatz flame gems for eyes, a handheld heartbeat monitor for a nose, and a bright red Starfleet tunic. Yuletide carols, both terrestrial and otherwise, issued from the intercom. Synthesized punch, eggnog, and sugar cookies provided refreshment. A space had been cleared for dancing.

Kirk glanced around, taking in the festive décor and milling crew members. He was pleased to see his people enjoying themselves, but did not intend to stay long. It had been a long day and he still had plenty

of work to attend to: briefings, reports, manifests, log updates, and so on, including the latest Starfleet intelligence on a recent uptick on Orion piracy in neighboring sectors, as well as the dicey political situation on Luzerne IV. His plan was to make a brief appearance, show his face, then retire to his quarters and put in a few more hours of work before calling it a day.

Then:

"How about that," a lilting voice observed, as "The First Noel" began playing in the background. Kirk turned to find an attractive brunette crew member, clad in regulation blue, smiling at him. "They're playing my song."

"Come again?" Kirk said, not getting it.

She waved a hand to indicate the ancient melody wafting through the lab. "Dr. Helen Noel. Psychiatric division."

He belatedly recognized her as a relatively new addition to the crew, whom he hadn't had much contact with yet. He also couldn't help noticing that her Starfleet uniform flattered her figure in a striking fashion, and that Noel herself was quite the knockout. Suddenly, he wasn't in such a hurry to leave the party.

No harm in getting to know a new crew member better, he thought. "Of course. My apologies, Doctor, for being slow on the uptake."

"No need to apologize. I'm still learning everyone's names myself. And, please, call me Helen. It's a party after all."

He shook his head. "Not appropriate, I'm afraid." He smiled to soften the refusal, not wanting to come off as too officious. "Even at a party."

"If you say so, *Captain,"* she said lightly. "I wouldn't want to violate proper Starfleet protocol… much." She gave him a teasing look. "Maybe after we're better acquainted?"

He chuckled. "You don't give up easily, do you?"

"Occupational hazard, I'm afraid. As a psychiatrist, I often have to push past a patient's customary defenses if I want to find out what really makes them tick."

"But," he countered, "you must also recognize the importance of maintaining professional boundaries."

"Within reason, and not necessarily off-duty."

"A captain doesn't always have that luxury."

"A pity. Would you like to talk about it? Over drinks, I mean." She winked at him. "Strictly off the clock, I promise."

"YOU WERE TALKING ABOUT THE STARS, AND ABOUT HOW YOU'D ALWAYS BEEN DRAWN TO THEM, EVEN AS A BOY…"

"I'll hold you to that," he said, enjoying the vibrant give-and-take. "Lead on, Doctor."

They made their way to a punchbowl on a temporarily repurposed lab counter, the party swirling around them. Various other crew members approached Kirk, who greeted them warmly, but Noel stayed close to his side, lingering while her crewmates came and went. Not that Kirk minded; she was proving to be charming company: quick-witted, saucy, and, yes, more than a little flirtatious. Kirk felt a twinge of guilt for not circulating more; nevertheless, punch and cookies led to a slow dance to a Denevan holiday waltz to a restorative round of eggnog to yet more engaging banter with the ever more captivating Helen Noel. Kirk didn't need a tricorder to detect the undeniable chemistry between them. He found himself regretting that she was a crew member under his command, making any sort of dalliance highly inappropriate and against his personal code of conduct. A shame she wasn't a fascinating civilian he was meeting on shore leave, or at some routine diplomatic function. That would be a whole different situation, where they would be free to explore any mutual attraction without crossing the professional boundaries he'd alluded to before.

If only…

"A credit for your thoughts?" she asked.

"Nothing that bears repeating."

"Oh?" She arched an eyebrow. "Consider me intrigued."

"Don't be. You're better off saving that credit."

"Let me be the judge of that. What's on your mind, Captain? Anything I can assist you with?"

"Professionally?"

"Not remotely."

They'd ended up in a relatively private corner of the laboratory, tucked between two abandoned workstations and away from the other partygoers, who were presently occupied with other activities. Glancing around, Kirk spied a growing throng of crew members, including several who'd crashed what had begun as merely the science lab's party. Some were enthusiastically taking part in a holiday singalong led by Uhura, or else receiving handmade door prizes from Scotty, who had been drafted into playing Santa, complete with a red suit and cap and matching kilt. Spock, no surprise, was nowhere to be seen. Kirk couldn't imagine that Vulcans went in for Christmas parties.

Their loss, he thought.

"I appreciate the offer," he replied to Noel, "but my mind simply wandered for a moment. Nothing more."

"Is that so?" she said skeptically, as though she wasn't buying it for a moment. "I'm not boring you, am I?"

"Not remotely," he echoed her. "Nor possible, I assure you."

"Glad to hear it. Wouldn't want to think I was losing my touch."

"Trust me, Helen, that's the last thing you need to worry about." He caught the slip regarding her name and attempted to steer the conversation in a

less provocative direction. "Anyway, where were we before I misplaced my train of thought?"

"You were talking about the stars, and about how you'd always been drawn to them, even as a boy, staring up at the heavens from your back porch in Iowa." Her gaze lifted toward the ceiling. "And speaking of looking upwards, is that what I think it is?"

His own gaze tracked hers, alighting on a sprig of mistletoe hanging overhead. Courtesy of the botanical sciences division no doubt.

"I believe so. I commend your keen powers of observation."

"Why, thank you, Captain." She stepped closer to him, lifting her face toward his. "I'm afraid tradition leaves us no choice."

Had she purposely maneuvered them under the mistletoe? If so, Kirk had to admire her strategic planning and initiative. He looked around, confirming that everyone's attention remained elsewhere, and shifted his position to place a concealing partition between them and the view of the party. She followed his lead, smiling slyly. Kirk couldn't remember the last time he'd been so deliciously trapped.

Where was the harm in one little kiss? "For tradition's sake."

Their lips met, lightly at first, but for a fraction too long. A surge of desire, more intense than anticipated, triggered a flashing Yellow Alert on his inner control panel. He realized at once that he needed to hit the brakes and reverse engines before things went too far. He pulled away from her, over the strenuous objections of his senses, and adopted a more professional tone.

"Well, it's been a pleasure getting to know you, Doctor, but I'm afraid duty calls. I should head out and attend to the ship's business."

"Must you?" she asked, her eyes and lips full of promise.

He was tempted, no question. Helen – *Doctor Noel,* he corrected himself -- was a woman not easily resisted. He knew that part of him was bound to regret turning away from her this night, wondering what might have transpired between them. But he also remembered what he'd told poor, doomed Charlie Evans not too long ago:

"There are a million things in this universe you can have, and there are million things you can't have. It's no fun facing that, but that's the way things are."

"I'm afraid so, Doctor. Please have yourself a Merry Christmas."

Reluctantly, he headed back toward his quarters, alone.

* * *

His solitary trek down the ship's corridor receded gently, ebbing away, as he eased back into the present, finding himself once more in sickbay with Spock and McCoy. The former withdrew his hands, disengaging with Kirk's psyche, while McCoy looked on anxiously. "You back with us, Jim? How are you feeling?"

"I'm fine, Bones." Kirk sat up slowly. He searched his memory for the imaginary encounter previously embedded in his mind, but found only a memory of a memory, lacking the force and vividity it had once possessed. It was now nothing more than a fantasy, superseded by his actual memory of what really happened at that tantalizing Christmas party. He nodded at Spock. "Mission accomplished."

"I am pleased to have been of service," Spock said stiffly, looking a trifle uncomfortable. A greenish blush colored his cheeks. Kirk wondered just how much of his yearning for Helen, both real and implanted, Spock had been exposed to by the procedure. No matter how superficial the psychic link, the Vulcan must have picked up on some of the ardent emotions suffusing those memories. That could not have been easy for him.

"Thank you, Mister Spock. I'm grateful for your efforts, and whatever it may have cost you." He did not embarrass Spock by elaborating.

"A small price to pay for deleting corrupted data from your memory banks," Spock said. "I would do the same for the ship's computer if necessary."

McCoy rolled his eyes. "A man's mind is hardly comparable to a malfunctioning piece of hardware, Spock. No, don't even try to argue the point." He held up a hand to forestall further debate. "Now is not the time." The doctor eyed Kirk with concern. "So that's it, Jim? You're free of the make-believe nonsense Adams' infernal machine stuck in your brain?"

"It's gone, Bones," Kirk assured him. A sigh escaped him. "Evaporated like a dream upon waking."

His slightly rueful tone did not escape McCoy. "You sure you're alright, Jim?"

Kirk nodded. "Don't worry, Bones. I'm fine. Spock's expert ministrations did the trick. It's just that, in this case, being cured is a tad bittersweet. Don't get me wrong. I'm glad to have that fake memory removed and my mind put back in order, but still…"

He smiled wistfully.

"It was quite a nice memory, while it lasted."

01

COMIC-BOOK CROSSOVERS

EXPLORING STRANGE NEW FRANCHISES

WORDS: RICH HANDLEY

Crossovers occupy an odd corner of the comic-book genre. Properties owned by one company are matched up with those of another, or with other properties owned by the same company, enabling characters to meet who would unlikely otherwise interact. Imagine James Bond smuggling spice with Chewbacca, or Rick Grimes battling Thanos, or Winnie the Pooh solving crimes and eating honey with Sherlock Holmes. Now imagine how difficult it would be to make such stories readable.

In the late 1970s and early '80s, DC Comics and Marvel Comics co-published team-ups between Superman and Spider-Man, Batman and the Hulk, and Superman and He-Man. The 1990s added to the mix such series as *Alien vs. Predator*, *Batman/Judge Dredd*, *The Punisher Meets Archie*, and the *Planet of the Apes* and *Alien Nation* crossover *Ape Nation*. Comics have been awash with crossovers, and several have involved *Star Trek*.

In-Universe Crossovers

Multiple publishers have produced authorized in-universe crossovers, with the cast of one *Star Trek* show meeting that of another. Some might cite DC's *Star Trek* #33 (1986), which propelled James T. Kirk's crew from the 1960s TV show two decades into their own future to encounter their film-era selves. However, that involved only a single crew. It's also tempting to nominate Power Records' *Passage to Moauv* (1975), which featured *Star Trek: The Animated Series*' M'Ress, but since she was drawn as blue-skinned and non-felinoid, that wouldn't count either.

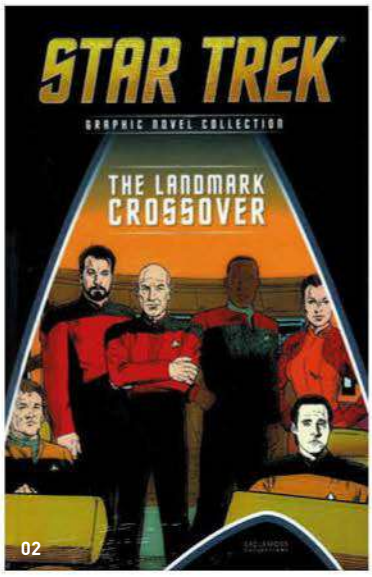
DC published *The Modala Imperative* in 1991, establishing the first bona fide *Star Trek* comics crossover. The miniseries comprised two connected arcs, one based on *Star Trek:* The Original Series, the other on *Star Trek: The Next Generation*. The story revolved around a Ferengi scheme in two centuries and featured Spock and Leonard McCoy in both eras. In 1995, the publisher's sixth annuals for *Star Trek* and *Star Trek: The Next Generation* crossed over those two crews, and that same year DC and Malibu Comics produced the first multi-company, multi-show mash-up, *Star Trek: Deep Space Nine / The Next Generation*, collected as *Star Trek: The Landmark Crossover*.

Three years later, Marvel launched its "Telepathy War" epic, leveraging the casts of *The Next Generation*, *Deep Space Nine* and *Star Trek: Voyager*, as well as Marvel's *Starfleet Academy* series, with tie-ins to Christopher Pike's tenure, as depicted in "The Cage." Then WildStorm's *Star Trek: Divided We Fall* again combined *Deep Space Nine* with *The Next Generation* in 2001.

IDW's first multi-show crossover occurred in 2014, when Kirk's officers teamed up with the *Deep Space Nine* cast in the Kelvin timeline, in "The Q Gambit" (*Star Trek* #35 to 40). Simultaneously, the one-shot *Flesh and Stone* brought together the chief medical officers of every show from The Original Series to *Star Trek: Enterprise*, resulting in IDW's first franchise-wide team-up. The publisher next produced *The Q Conflict* in 2019, mixing and matching Kirk's crew with those of Jean-Luc Picard, Kathryn Janeway, and Benjamin Sisko.

In 2022 and 2023, IDW launched its ongoing *Star Trek* and *Star Trek: Defiant* sister titles, culminating in the *Day of Blood* crossover and the *Sons of Star Trek* spinoff. This sweeping saga featured a wide array of characters (or their descendants) from every live-action *Star Trek* TV series to date, as well as *Star Trek: Lower Decks* and the theatrical films, making it *Star Trek*'s largest-scope comics crossover so far.

The above crossovers all took place entirely within the *Star Trek* mythos, but a larger set of stories have paired up *Star Trek* with other franchises, starting with Pocket Books *Ishmael*, by Barbara Hambly, released in 1985, which combined *Star*



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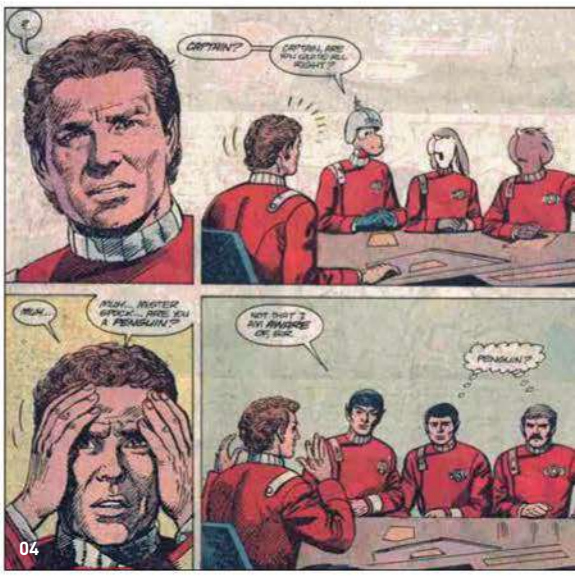

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Trek with ABC-TV's 1960s comedy Western *Here Come the Brides* – a clever in-joke, since the latter starred Mark "Sarek" Lenard, alongside Robert Brown (Lazarus from "The Alternative Factor") and David Soul (Makora from "The Apple"). With that in mind, let's examine the history of multi-franchise mash-up comics, going all the way back to the early days.

Star Trek Meets *Star-Spangled War Stories*

Star Trek's first crossover comic, published in 1974, might raise an eyebrow since most readers overlooked it. Gold Key's *Star Trek* #22, written by Gerry Boudreau, with art by Alberto Giolitti, was not billed as tying in with other works, but it was connected to two non-*Star Trek* Boudreau tales from DC's *Star-Spangled War Stories*: issues #170 ("UFM," June 1973) and #180 ("Return," June 1974).

Boudreau penned the *Trek* chapter for Gold Key as a stealth sequel to the DC stories. The *Star Trek* tale was the second published, making that a sequel to *War Stories* #170, and *War Stories* #180 a prequel to *Star Trek* #22 since it took place years earlier. In the Gold Key tale, a woman named Rhuna told Kirk about her lover Kyr Nostrand's exploits, a story then chronicled in *War Stories* #180. Neither comic mentioned the other, explaining how this two-company crossover went unnoticed.

01 Issue 4 of *Stranger Worlds*, DC and IDW's *Star Trek* and *Green Lantern* crossover

02 *Star Trek: The Landmark Crossover* by Eaglemoss

03 *Star Spanlged War Stories* issue 170

04 DC's *Star Trek #51*

Star Trek (Almost) Meets *Superman*

During DC's 1980s *Star Trek* run, editor Robert Greenberger had hoped to have the *U.S.S. Enterprise* crew meet Superman. "When I saw the *Teenage Mutant Ninja Turtles* figures in *Star Trek* uniforms at Toy Fair," Greenberger recalls, "I saw the possibilities immediately. DC agreed to let me explore that possibility. Paula Block, at Paramount, thought it had promise, so she took it to the weekly meeting where all licensing pitches were discussed. She put my idea forth, and some male executive at the other end of the table said, 'Superman's not real', and I was told the idea could not move forward. As you might imagine, I was disappointed when I saw [Marvel's] *X-Men/Star Trek* crossover happen."

Star Trek Meets *Bloom County*

DC's plans to have the *Enterprise* crew meet the Man of Steel may have faltered, but the publisher did pull off a crossover, of sorts, with Berkeley Breathed's *Bloom County*. The daily newspaper strip had often featured Vietnam veteran Cutter John engaging in *Star Trek* fantasies with his anthropomorphic animal pals. So in DC's *Star Trek* #51, Peter David returned the favor by having a *Star Trek* character experience a *Bloom County* fantasy.

The writer had Kirk hallucinate Spock, Montgomery Scott, and Hikaru Sulu sporting the heads of *Bloom County*'s Opus (wearing the classic Spock helmet), Portnoy, and Hodge-Podge, who frequently accompanied Cutter John in his wheelchair, the *Starship Enterpoop*. In that amusing sequence, a startled Kirk asked, "Mr. Spock… are you a penguin?" Spock's utterly calm reply: "Not that I am aware of, sir."

Star Trek (Sort of) Meets *Lost in Space*

During DC's second tenure, Peter David and Bill Mumy presented a stealth crossover between the original *Star Trek* and Irwin Allen's sci-fi series *Lost in Space*. The latter cast's names were changed from Robinson to Worthy, but it was clear – from the characters' appearances, the story's nature, and Mumy's involvement – who the creators meant them to be. One cover even featured the *Lost in Space* robot's frequent warning, "Danger! Danger!"

This 1990 three-parter, published in *Star Trek* #13–15, paid fond homage to Mumy's most famous role. The Worthy had a robot protector and a crashed space-saucer, and their leader Catalano was named after *Lost in Space* actor Guy Williams (born Armand Joseph Catalano). It was a "worthy" tribute, even if some readers echoed Doctor Smith's motto, "Oh, the pain… the pain."

Star Trek Meets *X-Men*

In 1996, Marvel unveiled *Star Trek/X-Men*. Written by Scott Lobdell and illustrated by a whopping *fifteen* artists, the one-shot, subtitled *Star TreX*, featured Kirk's best friend turned power-hungry god Gary Mitchell ("Where No Man Has Gone Before"), along with a visit from the X-Men via a psionic energy space rift. The biggest chuckle was provided when Leonard McCoy and the mutant Beast (Hank McCoy) simultaneously replied "Yes?" to someone summoning "Dr. McCoy," a possible hint at what might have inspired the crossover.

Star Trek: The Next Generation/X-Men – Second Contact followed, written by Dan Abnett and Ian Edginton, with art by Cary Nord and Scott Koblish, after which prolific *Trek* scribe Michael Jan Friedman's Pocket novel *Planet X* completed the trilogy. The two X-Men comics now reside in licensing limbo, for the expired Marvel contract prevents their reprinting.

Star Trek Meets the Undead and (Sort of) *Transformers*

If you thought zombies and the final frontier couldn't mix, then you'd be wrong, and not just because such creatures appeared in *Enterprise*'s "Impulse" and *Lower Decks*' "Second Contact." In 2011, IDW kicked off its *Infestation* event, with the undead infecting several IDW-licensed universes, including *Star Trek*, *Transformers*, *G.I. Joe*, and *Ghostbusters*, as well as the publisher's own *Zombies Vs. Robots* and *CVO: Covert Vampiric Operations*.

In between bookends by Dan Abnett, Andy Lanning, and David Messina, *Infestation* comprised separate titles for each franchise, with *Star Trek: Infestation* spanning two chapters written by Scott and David Tipton. Illustrated by Gary Erskine, Casey Maloney, and Luis Antonio Delgado, the story was set between the first two *Star Trek* films, with Kirk's crew sporting their *Star Trek: The Motion Picture* uniforms.

05 *Infestation* issue 1 by IDW

06 *Planet X - Star Trek: The Next Generation*, and *X-Men* crossover

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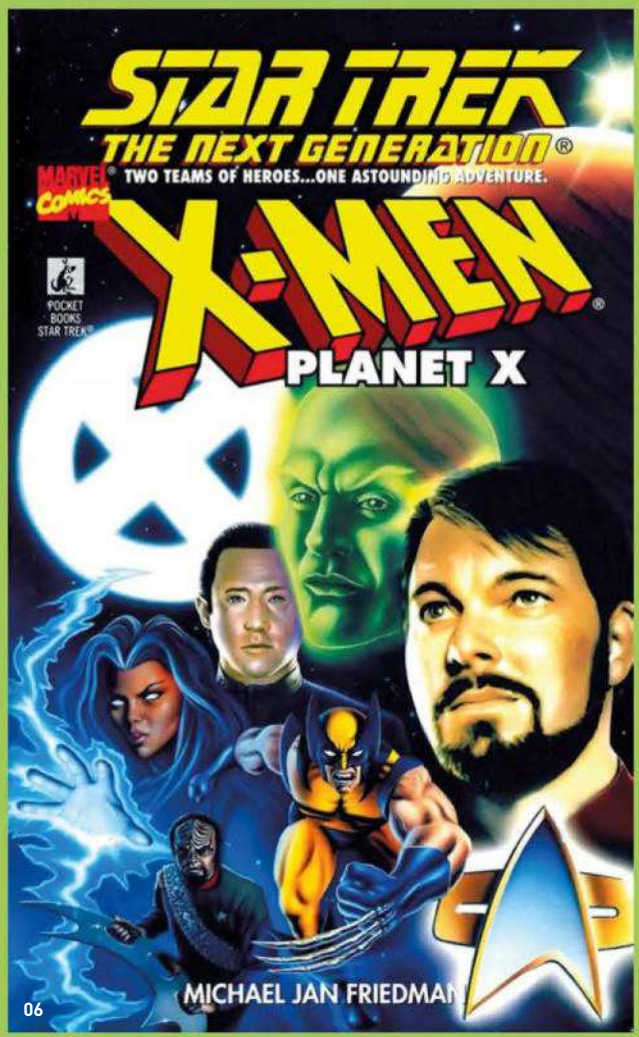

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Star Trek Meets *Legion of Super-Heroes*

In 2011, IDW and DC Comics also partnered on *Star Trek/Legion of Super-Heroes*, courtesy of Chris Roberson, Jeffrey and Philip Moy, and Romulo Fajardo Jr. Kirk's crew encountered DC's Legionnaires after each group ended up on 23rd-century Earth – not in either of their respective timelines, but in one new to both franchises. The two teams then joined forces to defeat a deadly foe and repair their erased timelines (naturally, or else it wouldn't be either *Star Trek* or the DC universe).

Star Trek Meets *Doctor Who*

In 2012, the Tiptons teamed up with Tony Lee to pen a strong contender for the best *Star Trek* comic-book crossover to date: a meeting with Matt Smith's Eleventh Doctor in the eight-issue *Star Trek: The Next Generation/Doctor Who: Assimilation*². Not only did the team-up make more sense than other crossovers (both shows are science fiction, and the *Enterprise* and the TARDIS can both traverse time, space, and multiple realities), but J.K. Woodward's artwork was simply gorgeous. Add in a deadly alliance between the Borg and the Cybermen, and you have one heck of a ride across two popular franchises.

07 Issue 2 of IDW's *Star Trek: The Next Generation*, and *Doctor Who* crossover

08 Issue 1 of the second volume of IDW's Kelvin timeline *Star Trek*, and *Green Lantern* crossover

09 Issue 2 of IDW's *Star Trek:* The Original Series, and *The Legion of Superheroes* crossover

Star Trek Meets *Planet of the Apes*

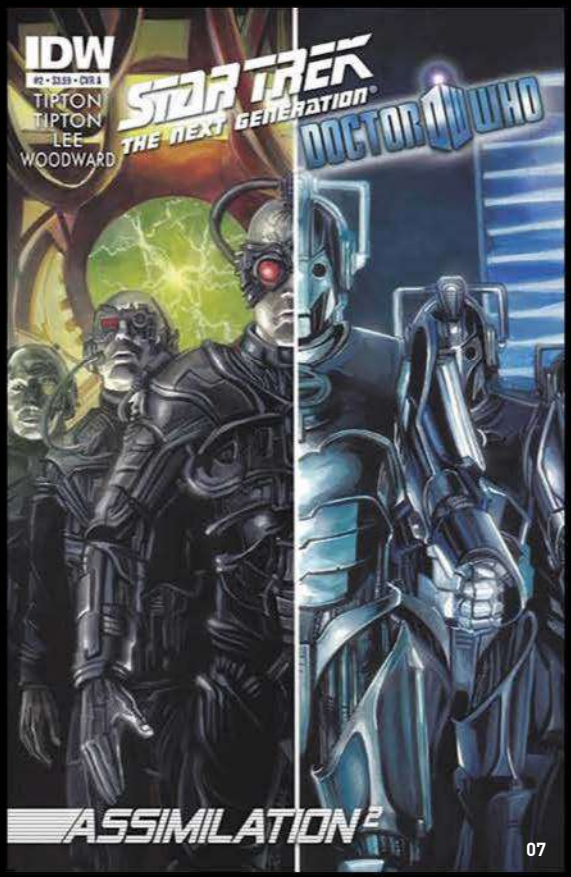
The Tipton brothers made a name for themselves as *Star Trek*'s go-to crossover team, and 2014's *Star Trek/Planet of the Apes: The Primate Directive* demonstrated why. The title's clever pun justified the cover price alone, but the Tiptons' gift at capturing characters' voices thoroughly sold the concept. Plus, in true *Planet of the Apes* fashion, there was an unexpected twist ending.

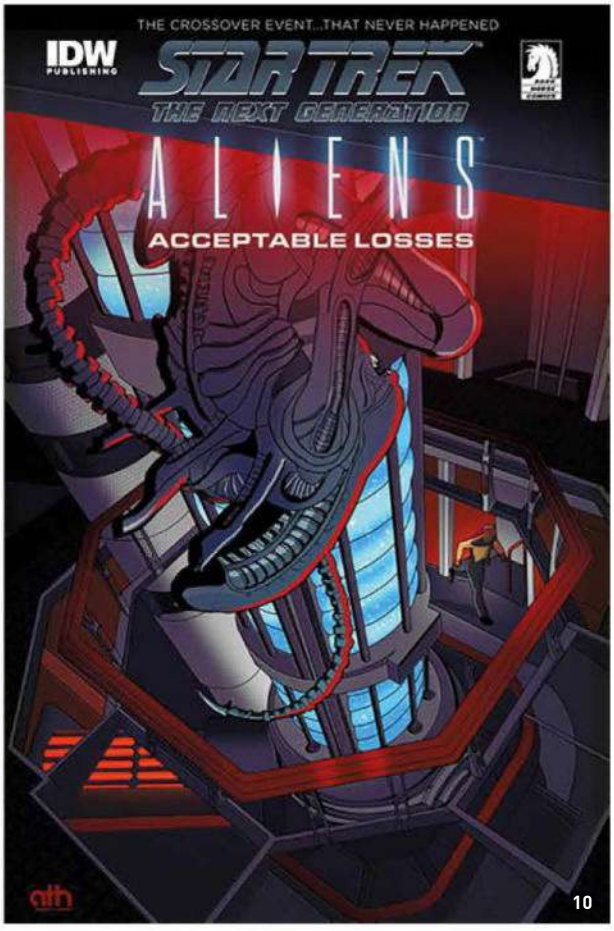
The idea of George Taylor, Nova, Zira, and Cornelius working alongside the *Enterprise* gang to repel Klingon invaders might sound like something a child of the 1970s would have come up with while playing with Mego action figures, and one cover even alluded to this fact by featuring Mego's *Planet of the Apes* "Throne" playset. Nonetheless, *The Primate Directive* was more fun than a starship full of monkeys.

Star Trek Meets *Green Lantern*

IDW's next two crossovers brought DC's Hal Jordan to the Kelvin timeline for Mike Johnson's *Star Trek/Green Lantern: The Spectrum War* (2015) and *Star Trek/Green Lantern: Stranger Worlds* (2016), both illustrated by Angel Hernández. Members of Kirk's crew, as well as Romulan Praetor Decius ("Balance of Terror"), Klingon General Chang (*Star Trek VI: The Undiscovered Country*), and the ruler of the Gorn Hegemony, were chosen by power rings from the DC universe to receive an array of superpowers.

Kirk's crew portrayed as flying superheroes proved surreal. Still, of all the stories pairing up Starfleet personnel with the Spandex crowd, the two Green Lantern titles perhaps worked best. This was primarily due to the Lanterns' mythology being steeped in science fiction, and because both miniseries took place outside the prime timeline, making them easier to accept. A third miniseries was intended to complete the arc, but that story remains unpublished.





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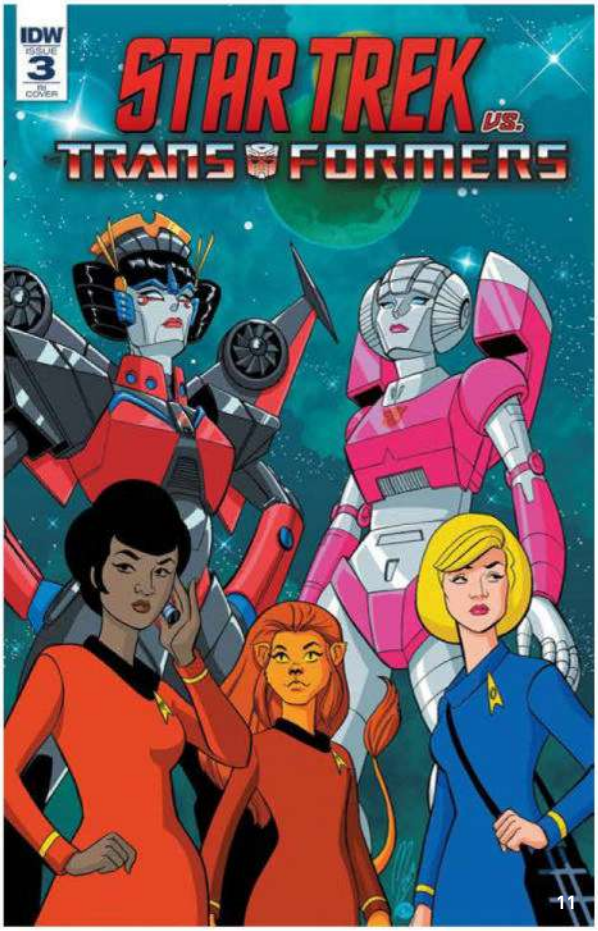

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Star Trek (Almost) Meets *Aliens*

In 2017, IDW paired up the Tiptons with artists J.K. Woodward, Tristan Jones, and Aaron Harvey to create *Star Trek: The Next Generation/Aliens: Acceptable Losses*, in partnership with *Aliens* licensee Dark Horse Comics. The miniseries, heralding *The Next Generation*'s 30th anniversary, would have featured the Borg, the Romulans, and *Aliens*' Xenomorphs. Alas, Dark Horse vice president Randy Stradley announced the project's cancellation. Few storyline details have surfaced, though Woodward and Harvey have each released concept art online.

Star Trek (Finally) Meets *Transformers*

What makes *Transformers* so popular is that its characters can morph into a variety of vehicles and animals. The vast franchise, created by toy companies Hasbro and Takara Tomy, includes comics, toys, video games, cartoons, and films, and features a never-ending battle between two extraterrestrial robotic species: the Autobots and the Decepticons. *Star Trek* had brushed up against the robots' reality in *Infestation*, but it would be eight years before the twain would meet.

Despite its sci-fi premise and built-in audience, *Transformers* is not a property one might expect to pair well with *Star Trek* – but surprisingly, it did.

In 2018, IDW released *Star Trek vs. Transformers*, from John Barber, Mike Johnson, Philip Murphy, and Jack Lawrence, and the miniseries succeeded thanks to the savvy decision to illustrate it in the style of *Star Trek: The Animated Series*. With Arex and M'Ress along for the ride, this amusing crossover proved delightful, and the *Enterprise* even became a Transformer by story's end!

A Crossover to Bear

Not everyone enjoys crossovers, and understandably so. Such tales require a sizable suspension of disbelief, and they carry the danger of coming off as forced or nonsensical if not properly executed. It's all well and good to decide, "Let's have Marty McFly and Doc Brown meet Rorschach and Ozymandias." But it's quite another to come up with a viable scenario that would do justice to both *Back to the Future* and *Watchmen*.

What the above *Star Trek* titles have in common is that no matter how improbable the mash-up, each was crafted by enthusiastic and well-versed creators. It's easy to dismiss these stories as non-canon given their multi-franchise nature, but that doesn't mean one can't enjoy the result.

To date, no one has crossed over *Star Trek* with *Star Wars*, *Battlestar Galactica*, *Firefly*, *Stargate*, *Babylon 5*, or *The Orville*, but that could change someday, depending on who ends up with each respective license. It's probably only a matter of time – and space.

10 *Acceptable Losses* - IDW's *Star Trek: The Next Generation*, and *Alien* crossover

11 Issue 3 of IDW's *Star Trek vs Transformers*

DRAWN TO THE STARS:

COMIC STRIP WRITER **THOMAS WARKENTIN**

WORDS: RICH HANDLEY

On 2 December 1979, the *Los Angeles Times* Syndicate launched a series of adventures for the newly refitted starship *U.S.S. Enterprise*, with a daily and Sunday comic strip based on *Star Trek: The Motion Picture* that lasted four years and a day. Though overshadowed in some markets by long-running sci-fi strips *Buck Rogers* and *Flash Gordon*, and by the latest phenomenon at that time, *Star Wars*, the *L.A. Times*' *Star Trek* strip broke new ground, by bringing James T. Kirk's crew into fans' homes seven days a week.

The series was set between *The Motion Picture* and *Star Trek II: The Wrath of Khan*, the same period covered in Marvel's original *The Motion Picture*-era *Star Trek* line, and in its *Star Trek: Untold Voyages* miniseries. From start to finish, the Syndicate added twenty stories to the franchise, written and illustrated by Thomas Warkentin, Sharman DiVono, Ron Harris, Larry Niven, Padraic Shigetani, Martin Pasko, Gerry Conway, Bob Myers, Ernie Colón, Alfredo Alcala, and Dick Kulpa, plus an unidentified artist using the pseudonym "Serc Soc." And it all began with that opening Sunday page, courtesy of Thomas Warkentin.

01

In 2012, IDW's Library of American Comics reprinted the entirety of the Syndicate's *Trek* offerings in a pair of hardcovers titled *Star Trek: The Newspaper Strip*, revitalizing the long-lost comic line and cementing Warkentin's status as a franchise favorite. One person instrumental in helping editor Dean Mullaney and this column's writer reprint those strips was Thomas's widow, Rosemary Warkentin Ford, who graciously answered countless questions and scoured her late husband's files for information, including the titles of his story arcs. With the strip turning 45 in 2024, and with Thomas's 90th birthday approaching, Rosie Ford once again reminisced with this writer about the artist's illustrious career.

Star Trek fans know Warkentin for his comic strips, but he also worked in animation, technical illustrating, and advertising, and he provided artwork for such magazines as *CARtoons*, *Chic*, *Comics Review*, *Hot Rod*, *Motor Trend*, *Mystery Magazine*, *National Lampoon*, *Omni*, *Playgirl*, *Road & Track*, and *Rolling Stone*. He created album covers for such rock, funk, R&B, and soul groups as Aalon, Eric Burdon, Dick Glass (featuring Rick Derringer), B.B. King, Les McCann, Lee Oscar, War, and Jimmy Witherspoon, and he also drew several lavish covers for *Heavy Metal* magazine and the cover art for the VHS and Laserdisc releases of John Carpenter's film *Dark Star*.

"Thomas liked to call himself a commercial artist," Ford recalls. "He suited his style to the job at hand. There was, though, often a crispness to his drawing that showed his early training in technical drawing, followed by a stint in an advertising agency. When I met him, he was drawing cartoons for the *Los Angeles Free Press* [the 1960s' first and arguably largest underground newspaper], doing magazine illustrations and album covers, and living in a garage in Venice, California."

By the 1980s, Warkentin served Filmation on *He-Man and the Masters of the Universe* and *She-Ra: Princess of Power*. He also provided design work for Warner Bros. on *Animaniacs*, *Freakazoid*, *Histeria!*, *Pinky and the Brain*, *Road Rovers*, *Superman: The Animated Series*, *The Sylvester & Tweety Mysteries*, *Tiny Toon Adventures*, and *Yakko's World: An Animaniacs Singalong*, as well as for Disney on *The Weekenders*. Other TV shows on which the artist worked included *Air Raiders*, *Bionic Six*, *The Critic*, *Fantastic Four*, *Ghostbusters*, *G.I. Joe.*, *Ironman*, *Muppet Babies*, *My Little Pony*, *Spiderman*, *Spiral Zone*, *Teenage Mutant Ninja Turtles*, and *Transformers*. Warkentin worked hard and worked often, Ford says, and even when he was entertaining visitors, he could almost always be found at his drawing table.

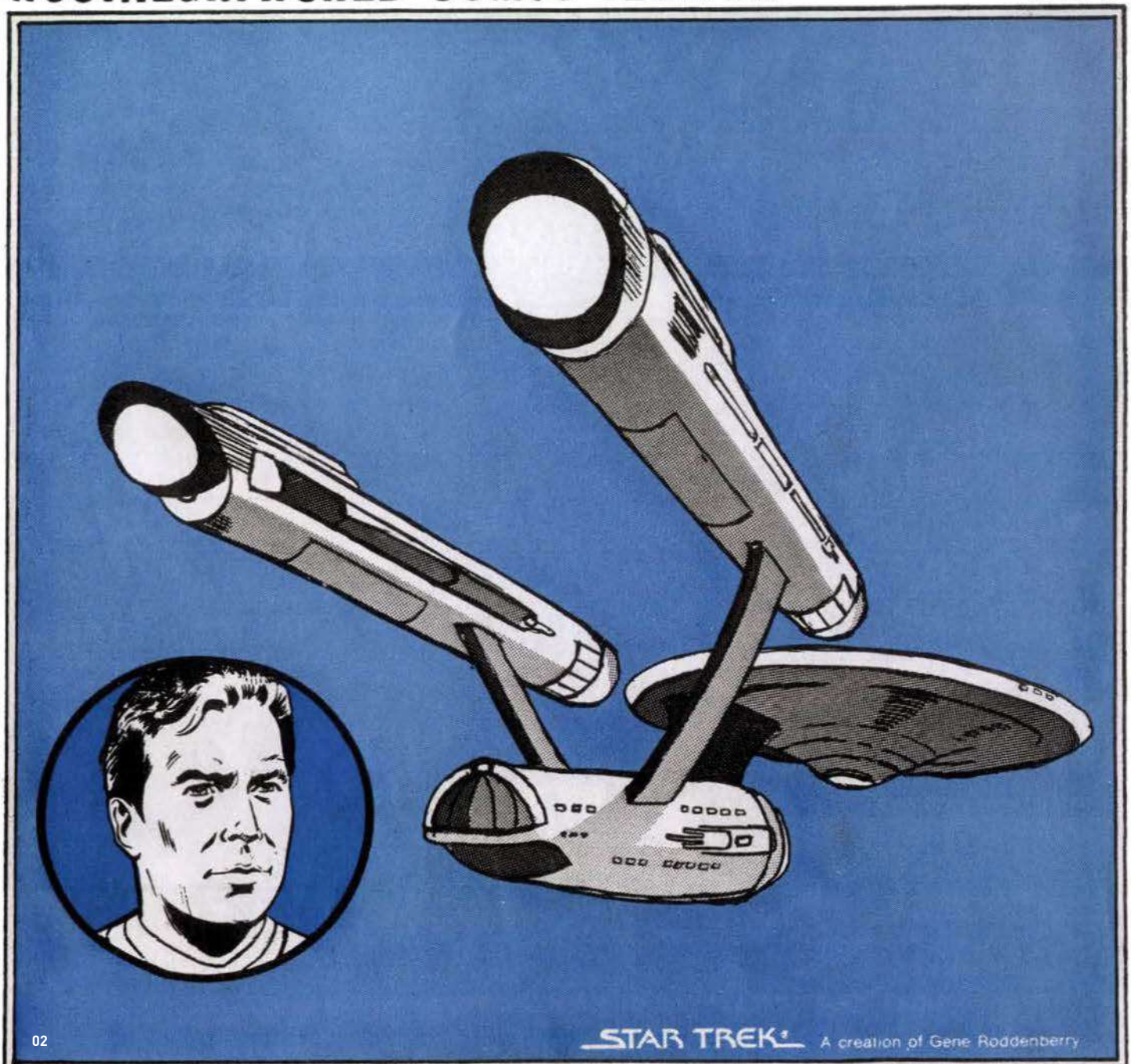
"Thomas generally enjoyed working in animation," Ford says. "He enjoyed the company of the other artists, and he always loved to draw. There was pressure at times, but on the whole, he found it rewarding."

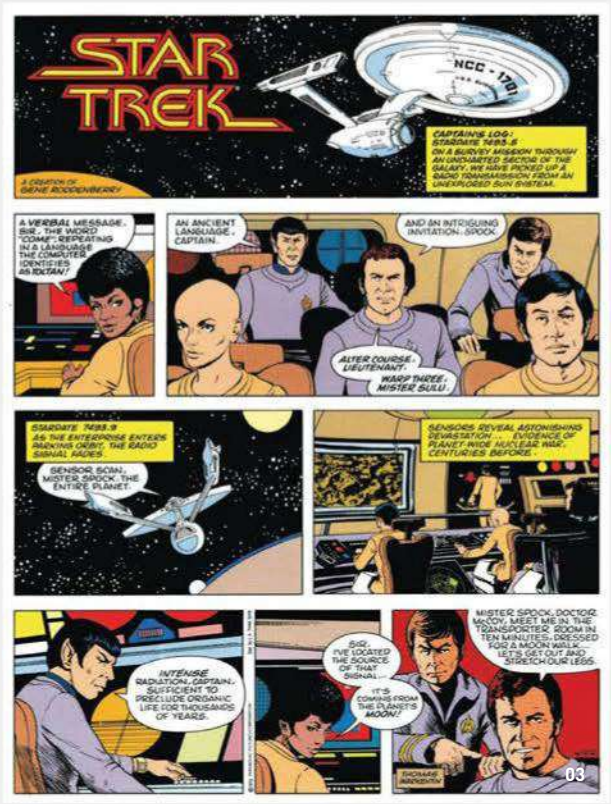
According to Ford, Warkentin "would generally go through a script, pick out the key scenes, and draw them. Other artists would then draw them from other angles. He did some wonderful drawings but, of course, they got watered down by the time they came to the screen."

STAR TREK®

VOYAGES of the ENTERPRISE

NOSTALGIA WORLD COMIC SECTION **No. 1**




STAR TREK
NCC - 1701
CAPTAIN'S LOG: STARDATE 7495.6 ON A SURVEY MISSION THROUGH AN UNCHARTED SECTOR OF THE GALAXY, WE HAVE PICKED UP A RADIO TRANSMISSION FROM AN UNEXPLORED SUN SYSTEM.
A CREATION OF GENE RODDENBERRY
A VERBAL MESSAGE, SIR. THE WORD "COME" REPEATING IN A LANGUAGE THE COMPUTER IDENTIFIES AS ROMAN!
AN ANCIENT LANGUAGE, CAPTAIN.
AND AN INTRIGUING INVITATION, SPOCK.
ALTER COURSE, LIEUTENANT.
WARP THREE, MISTER SULU.
STARDATE 7495.9 AS THE ENTERPRISE ENTERS RANKING ORBIT, THE RADIO SIGNAL FADES.
SENSOR SCAN, MISTER SPOCK. THE ENTIRE PLANET.
SENSORS REVEAL ASTONISHING DEVASTATION ... EVIDENCE OF PLANET-WIDE NUCLEAR WAR, CENTURIES BEFORE.
INTENSE RADIATION, CAPTAIN. SUFFICIENT TO PRECLUDE ORGANIC LIFE FOR THOUSANDS OF YEARS.
SIR, I'VE LOCATED THE SOURCE OF THAT SIGNAL.
IT'S COMING FROM THE PLANET'S MOON!
MISTER SPOCK, DOCTOR McCOY, MEET ME IN THE TRANSPORTER ROOM IN TEN MINUTES. DRESSED FOR A MOON WALK. LET'S GET OUT AND STRETCH OUR LEGS.
03

"THOMAS LIKED TO CALL HIMSELF A COMMERCIAL ARTIST. HE SUITED HIS STYLE TO THE JOB AT HAND."

The industry noticed Warkentin's talent, with *Animaniacs*' artists, writers, and directors receiving the 1996 Daytime Emmy for Outstanding Achievement in Animation. However, Ford says, accolades were not that important to him. "Thomas was never one for awards," she explains. "He got a Gold Record for his illustrations for a *War* album cover, then stuck it in a drawer until he needed the frame for something else. He might have felt differently if it were for *his* music. His part seemed tangential. He felt the same about the Emmy. I think he got a certificate, not a statuette, but I don't know what happened to it. Certainly, it was never displayed."

Warkentin's achievements included inspiring a scene in director Gerald Potterton's 1981 film *Heavy Metal*. "He drew a wonderful four-page spread in *Heavy Metal* magazine from an idea that Dan O'Bannon [whose other films include *Alien*, *Blue Thunder*, *Invaders from Mars*, *Lifeforce*, *The Return of the Living Dead*, and *Total Recall*] wrote on a napkin," Ford explains. "I was there! Dan's idea was that a Corvette could drop out of the Space Shuttle, float down to Earth, and land with a parachute. It wasn't much of a story, but Thomas ran with it, and not only did the magazine story, but then it was picked up as the opening sequence for the movie. Thomas and Dan got co-credit."

01 Thomas and Rosie Warkentin

02 *Star Trek Voyages* comic #1

03 *Star Trek* Opening Sunday comic

04 *Star Trek* comic advert

05 Gene Roddenberry's 1979 letter to the president of the *Los Angeles Times* Syndicate Willard Colston

06 *Star Trek* comic #3

07 *Star Trek* comic #1

In 1986, Warkentin designed models for *Defenders of the Earth*, an animated show combining three King Features strips: Alex Raymond's *Flash Gordon* and Lee Falk's *The Phantom* and *Mandrake the Magician*. He also proposed a daily comic based on that series with Mike Sekowsky, and the two collaborators produced four daily strips and a Sunday as a proof-of-concept, but the comic never got off the ground beyond that tryout.

Five years later, Thomas began scripting the *Flash Gordon* strip, which he continued doing until 1995, accompanied by Argentine artist Andrés Klacik. This, Ford says, was due to his having solicited work from King Features editor Jay Kennedy. "He pitched him for a *Sherlock Holmes* strip, and also to publish his *Dream Doctor* cartoon series," she adds. "When they were looking for a writer-storyboarder for *Flash Gordon*, Jay thought of him. Thomas learned to read from comics and always loved the genre, so he was thrilled to do both *Star Trek* and *Flash Gordon*."

The *Star Trek* strip was not Warkentin's only franchise contribution, though, nor was it his first, as he'd helped to create the *Star Trek Fotonovel* paperbacks from Mandala Productions and Bantam Books, selecting each volume's photo stills and writing captions based on the episodes being adapted. "They [Mandala founders Laszlo Papas and Herb Stewart] wanted to produce a *Star Trek* newspaper strip," Ford remembers, "and were in negotiations with the *L.A. Times* Syndicate and

OCT 3 0 1975

STAR TREK

October 27, 1975

Mr. Willard Colston
President
Los Angeles Times Syndicate
Times-Mirror Square
Los Angeles, CA 90053

Dear Mr. Colston:

Just as you have had projects of your own go out to be handled by others, my STAR TREK property has become a Los Angeles Times syndicated comic strip. I suspect it might please you to know that it has been very well handled by your people.

Your writer-artist Thomas Warkentin has done an excellent job and has clearly spent considerable effort acquainting himself with our property. Although I know little about your business, I have also been more than favorably impressed by the rest of the people involved in it.

Of course, the world will not rise or fall on whether or not STAR TREK becomes a successful comic strip. On the other hand, that same world is made up of myriad jigsaw pieces like that, and it is sometimes pleasant to know that at least one small bit of it involves talented and pleasant people such as you have assigned to our STAR TREK property.

Best regards,

Gene Roddenberry

GR:ss

A Gene Roddenberry Production — A Robert Wise Film

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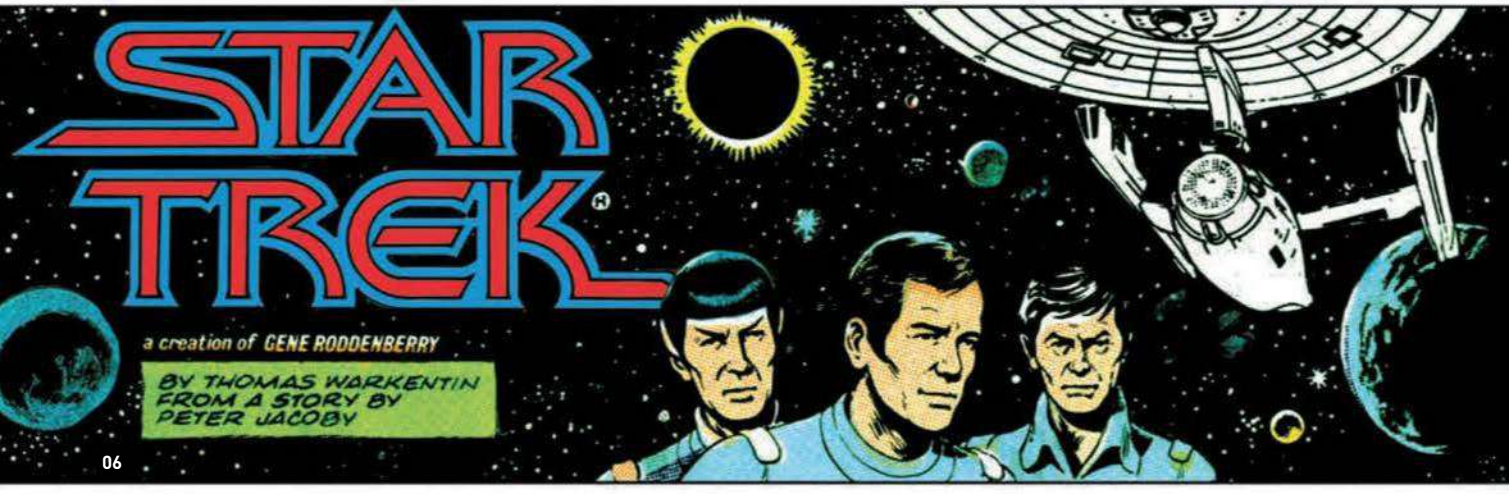
05

Paramount to do that." A 1978 *Starlog* article, published in issue #15, reported that Papas had "visited four cities in three countries, screening over 100 artists until just the right man was found."

What the duo hadn't realized is that "the right man" was already in their employ. They'd hired Warkentin to create the *Fotonovels* while discussions were underway for the strip, but Mandala then dropped out of the deal, leaving the Syndicate to launch the daily comic on its own. After submitting multiple audition strips – seven dailies and two Sundays – in 1978, Warkentin beat out such extraordinary talents as Neal Adams and Al Williamson, rendering Papas' expansive creator search moot. "I don't remember why Thomas did so many samples," Ford says. "I know he wanted the job and wanted to impress. It may be a lot of samples, but it was just a week's worth of work ostensibly."

Licensed fiction undergoes multiple approvals in today's publishing world, but in the franchise's early days, the process was more lax. (This explains the off-kilter nature of Gold Key's comics, the British strips for the weekly comic, *TV21*, Marvel's space gnomes, and the novel *Mission to Horatius*). Thankfully, Warkentin's work was well written and illustrated, ensuring the strips launched as a high-quality product despite the relative lack of oversight. "Thomas was supposed to get story ideas approved, but never did," Ford admits. "He was under a lot of pressure to work fast, and he didn't have time to write out the whole plot and get it approved before another week was due. He had some idea of where the story was going, but he filled in the details as he went. Paramount didn't seem to mind."



06

WE'VE BEEN SENTENCED TO DEATH BECAUSE WE DARE TO SPEAK OUT AGAINST OUR GOVERNMENT!
DOESN'T FEDERATION LAW REQUIRE THAT YOU GRANT SANCTUARY TO THE DISENFRANCHISED AND ABUSED?
THAT IS THE LAW. YES.
5-14
Dist. by L.A. Times Synd.
PERHAPS FEDERATION SANCTUARY IS DENIED TO KLINGONS.
WE'LL BE LEAVING ORBIT IN TWO DAYS...YOU'LL BE TAKEN TO THE NEAREST STARBASE TO MAKE FORMAL APPLICATION FOR ASYLUM.
MEANWHILE, YOU'LL BE GIVEN OUR PROTECTION AND TREATED AS POLITICAL NEUTRALS.
WHAT GUARANTEE DO WE HAVE OF THAT?
5-15
GUARANTEE?... YOU HAVE MY WORD, MISTER.
Dist. by L.A. Times Synd.

07

According to Ford, Thomas got his story ideas "from anywhere and everywhere," and he owned an extensive library and reference books on multiple topics, including art. While he had little contact with Paramount, he worked with Dan Byrne, Rick Newcombe, and Tom Durkin at the *L.A. Times* Syndicate (before David Seidman's later tenure as the strip's editor). He received a tour of *The Motion Picture*'s new *Enterprise* bridge for reference purposes, and even met Gene Roddenberry. *Star Trek*'s creator seemed "a bit surprised" about the franchise's popularity, Ford recalls, as he'd exclaimed to Warkentin, "It's only science fiction!"

Warkentin created eight compelling storylines for the *Star Trek* strip, then

was succeeded by the writer-artist team of Sharman DiVono and Ron Harris. He kept his hand in the game, though, providing art assists on Harris's stories from time to time, just as Harris had assisted him during his own tenure. "Thomas and Ron Harris had a good working relationship but were not really friends," Ford notes. "Ron was working on another strip for the *L.A. Times* Syndicate, and they suggested that Ron might help out when Thomas was behind on a deadline. I remember Thomas briefly working on *Dallas* at one time, and on *Star Wars* to help out other artists, and he also helped Ron later. Ron's work on Thomas's final story was due to him starting to take over the job."

Others credited with assisting Warkentin included Mark Rice, Dan Spiegle, and Wendy Yang (Warkentin himself, playing a joke).

Two additional assistants Thomas knew well, for they were his sons Karl – using a pseudonym, Duke Riley – and Kurt. Clarifying her stepsons' contributions, Ford says, "Thomas's sons were involved in the strip only to apply screens or dot in the stars, not in the creative process, but I think Thomas thought it would be nice to give them credit." At the time, she adds, the brothers were in the band Tangent, which was headlining at West Hollywood's Troubadour club each Saturday. "They found Warkentin an awkward stage name and were playing around with different names." Karl thus became Wyatt Valentine, while Kurt called himself Kurt Max.

"I am extremely proud of my father's work," Max states. "Always pushed by a profound desire to excel and innovate, Thomas never failed to excite and surprise. Attention to detail, respect for the legacy and history of the characters, not disappointing the hard-core *Star Trek* fans, stunning likenesses and envelope-pushing graphic layouts were always the priority. I remember watching him with awe, virtually daily, while he worked. I was profoundly honored to assist on more than a few occasions with carefully adding star clusters and so forth."

For the Warkentins, Thomas's *Star Trek* work proved to be a family affair, and the result was something special. Yet when the strip hit newspapers, it was not the massive hit it should have been, even though it had debuted following *The Motion Picture*, featured gorgeous artwork, and was written by someone who demonstrated a solid grasp of *Star Trek*'s characters and core concepts. Roddenberry himself

08 *Oregon Journal* Rack Card

I REGRET, DEAR LADY, THAT WE SHOULD MEET THIS WAY...
THIS MAN, KIRK, HAS WOUNDED ME FOR YEARS!
HE REFUSES TO BELIEVE I'VE TURNED OVER A NEW LEAF.
COME OFF IT, HARRY.
SPARE US YOUR REFORMATION SPIEL, PLEASE!
WARKENTIN
YOU'RE UP TO SOMETHING, HARRY... BUT WE'RE NOT HERE TO LOOK INTO YOUR BUSINESS...
WE WERE ASKED TO INVESTIGATE THE QUAKES YOU'VE HAD HERE.
ALL RIGHT, BUT DON'T BOTHER ME WITH IT...
...I'M GETTING A HEADACHE.
WARKENTIN

09 *Star Trek* comic #2

These Were the Voyages...

Interested in reading Thomas Warkentin's *Star Trek* contributions? Here's a complete list:

Star Trek Fotonovels
(1977–1978, adapted episodes as photo-comics)
Volume 1: *The City on the Edge of Forever*
Volume 2: *Where No Man Has Gone Before*
Volume 3: *The Trouble With Tribbles*
Volume 4: *A Taste of Armageddon*
Volume 5: *Metamorphosis*
Volume 6: *All Our Yesterdays*
Volume 7: *The Galileo Seven*
Volume 8: *A Piece of the Action*
Volume 9: *The Devil in the Dark*
Volume 10: *Day of the Dove*
Volume 11: *The Deadly Years*
Volume 12: *Amok Time*

***Los Angeles Times* Syndicate**
(1978–1982, provided writing and illustration)

Audition strips (six dailies, 1978): Aliens attack the *Enterprise* as it ferries supplies to an archeological station.

Audition strip (one Sunday, 1978): An *Enterprise* landing party finds an ancient starship hulk containing a dead crew.

Audition strip (one daily, 1978): The *Enterprise* encounters Klingons during a visit by the Dohlman Elaan.

Audition strip (one Sunday, 1978): Kirk and Spock retrieve a stolen artifact from a Suarian Death Squad.

Storyline #1, "Called Home" (Dec. 2, 1979 to Jan. 12, 1980): A derelict spaceship contains a pair of aliens in subterranean hypersleep.

Storyline #2, "Dilithium Dilemma" (Jan. 13, 1980 to Mar. 8, 1980): Klingons attack the *Enterprise* to obtain a depleted dilithium mine.

Storyline #3, "The Real McCoy"

approved of Warkentin's work, stating in an October 27, 1979, letter to Syndicate president Willard Colston that the strip had been "very well handled," and adding, "…Warkentin has done an excellent job and has clearly spent considerable effort acquainting himself with our property."

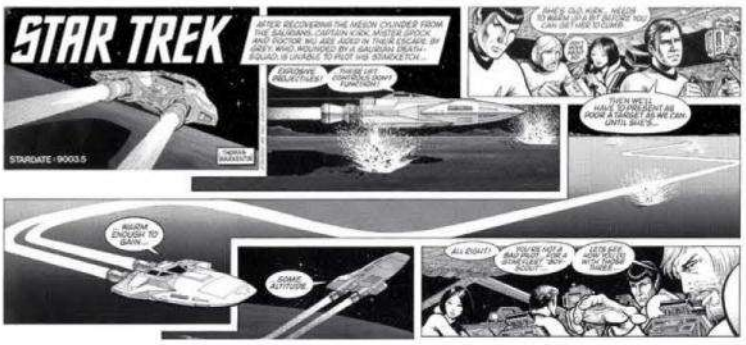
The strip was published throughout the United States and Canada, as well as in Argentina and the United Kingdom. In addition, portions of the series were reprinted in magazines in Argentina (*Gunga Din* and *Corto Maltes Extra*), Canada (*The Trib Comic Book*, *Toronto Sunday Sun Comics*, and *Edmonton Sunday Sun Comics*), India (*Gowarsons Comics*), Italy (*Eureka Flash*), and the United States (*Nostalgia World's Voyages of the Enterprise*, *The Lake County News-Herald Comic Book*, the *Norwich Sunday Bulletin Comic Book*, and the *Kenosha Sunday News Comic Book*).

All told, the *Star Trek* strip lasted for 152 color Sundays and 1,254 black-and-white dailies. Factor in the 10 known audition strips, including one from Dick Kulpa, and that brings the total to an impressive 1,416. The strip ran in numerous newspapers, yet it nonetheless remained on the periphery of fandom's notice for decades until IDW gave the series a proper reprinting in 2012, including the auditions. Was this marginalization perhaps because the *L.A. Times* Syndicate had failed to properly promote it? Was it because *Star Wars* and the relaunched *Buck Rogers* had received more attention? Or was it that most larger newspapers had viewed *Star Trek* as a risky newcomer, and thus opted not to add it to their lineup?

Ford suggests the problem was not the number of papers, but rather financial constraints. "Thomas was sent long lists of papers the strip was in, including in the UK, so it was pretty popular, certainly more than a handful. I remember going downtown to find some, to a stall that had papers from out of town, as it wasn't in any local paper in Los Angeles. Even so, there was very little profit in it by the time the Syndicate got 45 percent and Paramount got 37 percent, leaving Thomas with 18 percent. No wonder Mandala dropped out." Still, she says, "It did help promote his career, so it was worth it to him."

Thomas Warkentin was born in Salt Lake City, Utah, in October 1935, and he left the world at age 66 in March 2002, following a bout with lung cancer. Though he died too young, the multi-talented writer and artist contributed much to comics and animation, and to *Star Trek* in particular. His eight story arcs were among the most authentic *Trek* comics published in the franchise's early days, before DC Comics entered the arena in 1984. The human adventure was just beginning in that far-off period, and thanks to Warkentin and those who followed in his footsteps, it continues to this day.

Images courtesy Rosemary Warkentin Ford (warkentin.com).



10 Warkentin's *Star Trek* audition strip

11 *Morning Sun* Rack Card

(Mar. 9, 1980 to May 3, 1980): McCoy's medical rival and ex-wife conspire to steal Bones' identity.

Storyline #4, "Double Bluff" (May 4, 1980 to June 28, 1980 – assisted by Tom Durkin and Mark Rice): Kirk grants asylum to rebellious Klingon siblings facing execution as political criminals.

Storyline #5, "Aberration on Abaris" (June 29, 1980 to Sept. 6, 1980 – assisted by Ron Harris, Mark Rice, and "Wendy Yang"): A mushroom world houses an ancient *Enterprise* carving and Sumerian hieroglyphs.

Storyline #6, "Hussian Gambit" (Sept. 7, 1980 to Jan. 17, 1981 – assisted by Tom Durkin, Ron Harris, and Dan Spiegle): Frustrated drydock technicians enslave the crews of the *Enterprise* and another starship.

Storyline #7, "Heads of State" (Jan. 18, 1981 to Mar. 21, 1981 – assisted by Ron Harris and Peter Jacoby): A planetary ruler with a dual personality tries to hide that he has a second head.

Storyline #8, "It's a Living" (Mar. 22, 1981 to Apr. 25, 1981 – assisted by Ron Harris, Duke Riley [Karl Warkentin], and Kurt Warkentin): The *Enterprise* investigates an unstable mining world owned by Harry Mudd.

Storyline #10, "Quarantine" (July 22, 1981 to Oct. 27, 1981 – writer: Sharman DiVono; Warkentin assisted Harris on art): Nurse Chapel grows paranoid after contracting a plague and nearly incites a Klingon war.

Storyline #13, "The Nogura Regatta" (July 18, 1982 to Sept. 4, 1982 – writer: Sharman DiVono; Warkentin assisted Harris on art): Space pirates interrupt a starship race honoring Starfleet's Admiral Nogura.

EXCLUSIVE FICTION

Into the Cardassian Quagmire

STORY: ADEENA MIGNOGNA
ILLUSTRATION: PETE WALLBANK

"Senior officers, to the main conference room."

Lieutenant Alynna Nechayev looked at herself in the mirror. Both hands were on her head, one holding her hair in place and the other putting a third pin in it. She was determined not to regret adopting this new hair style, even though it added an extra fifteen minutes to her routine. It was her first major posting — Chief Security and Tactical Officer aboard the *Excelsior*-class *U.S.S. Grace Hopper* — and the ill-timed comment from her sister, that she didn't look old enough to be a security chief, resonated in a way that made her think even harder about how she presented herself.

Exactly twelve minutes later, she was seated around a functional conference room table with her fellow senior officers. They were only missing the ship's captain and XO.

"... with the aft sensor cutting out, but that can't be why we're here." Chief Engineer Mira Corrin was speaking to the Comms Officer, T'Ren.

"Maybe we're being recalled?" offered Chief Medical Officer V'Ria. "I've heard that lately, fewer ships are getting the luxury of engaging in pure charting missions..."

Nechayev didn't think the speculation was helpful, so she kept quiet. However, with her promotion came a higher level of security clearance, and access to information that the others might not have had.

Before the speculation could get out of hand, the door swooshed open and in walked Captain Nara Stavos and her XO, Commander Owen Drake.

"We have new orders." Captain Stavos didn't waste any time, something Nechayev appreciated about her style. "Charting from afar is no longer sufficient. Starfleet wants us to head into the region beyond Tamarian space and get up close and personal with any planets we find, particularly if they appear to be dilithium-rich."

"The spatial anomalies present will make that quite challenging," said Vinn Jor the Bolian Science Officer.

The captain nodded in an 'I-hear-you-but-there-are-more-important-things' manner. That was another gesture Nechayev was trying to master. There were always more important things, but she'd noticed that the best senior officers appeared to listen to their team... before dismissing them.

"Not as challenging as staying vigilant against the Cardassians," Stavos said. "Long range sensors from multiple starbases report picking up at least two freighters moving near the area. This territory is currently unclaimed by the Federation and the Cardassians, although it borders both our space."

The captain stopped there, but Nechayev had seen the intelligence. Most Federation citizens had never even heard of the Cardassians, and were blissfully unaware of their policy of finding worlds with an abundance of natural resources to occupy

"CHARTING FROM AFAR IS NO LONGER SUFFICIENT. STARFLEET WANTS US TO HEAD INTO THE REGION BEYOND TAMARIAN SPACE AND GET UP CLOSE AND PERSONAL WITH ANY PLANETS WE FIND..."

and use the population as forced laborers. Most Federation citizens also probably didn't know that there was a very unlucky planet out there called Bajor, which had recently fallen under Cardassian occupation.

Nechayev had studied the details, not knowing if it might come in handy. Now, it felt like every fact she had memorized was lined up in her mind, ready to be deployed.

"The Cardassians won't hesitate to use any means necessary to secure these planets," Nechayev said, her tone measured but firm. "We need to be prepared for anything."

Commander Drake narrowed his eyes slightly. "Which is why we'll need to exercise extreme caution. Lieutenant Nechayev, you'll be responsible for tactical readiness. I want drills running every shift."

"Yes, sir," Nechayev replied. She did her best to betray no emotion as she said it, but she was burning hot beneath her uniform. Drake had simply given her the task that was *already* her job.

Stavos leaned forward. "There's one more thing. We've received word of a Cardassian freighter adrift near the anomaly cluster in that region. It's sending out a distress signal which has been weak, intermittent. Starfleet Command believes that it's likely a trap. Our orders are to investigate and provide aid. But only if it's safe."

Nechayev felt a surge of adrenaline. This was it – the kind of heroic rescue mission that could define someone's career in Starfleet. "Captain, if it's a freighter, we should easily be able to assess their weapons capability once the ship is in sensor range. If it is indeed a simple freighter, scans can help us assess the situation. Then a recon team could transport over to assess the health and welfare of –"

Commander Drake cut her off. "Lieutenant, you did read *and understand* the recent reports? You *do* have that level of security clearance now."

Nechayev swallowed hard before responding. "Of course, sir."

"Then you know," Drake continued, "that the Cardassians are known for using what appears to be non-military freighters for their military pursuits."

"I hardly think one incident constitutes –"

"In fact, I don't think there's such a thing as 'non-military' where the Cardassians are concerned." Drake said

that last piece to the entire room. He looked as if he was about to continue, but Captain Stavos raised her hand indicating her XO should stop there.

"I appreciate your desire to help people, Lieutenant," Stavos said, calmly. "We all want to help any civilians, and if we are able to – unequivocally – determine that's who they are, we will indeed render aid and assistance. Understood?"

"Yes, sir," echoed around the table, with the XO and then Nechayev joining in.

"Dismissed," Captain Stavos said, standing.

As the senior officers filed out of the conference room, Nechayev lingered for a moment, taking a breath to steady herself. Internally, she was seething at Commander Drake. She had not been interrupted so frequently or with such dismissiveness since she was a cadet at the academy. But she was determined not to let it get to her. This was her chance to prove her worth—not just to the crew, but to herself.

In the tactical readiness room, Nechayev observed her team. Ensigns Kael Dray and Selina Rynn were there, waiting for instructions.

"Alright," Nechayev began, her voice steady. "We've got a potentially dangerous mission ahead of us. We need to be prepared for, quite literally, anything. I want a full tactical assessment of the Cardassian freighter as soon as it's within sensor range. Dray, coordinate with engineering to ensure our own shields and weapons are operating at peak efficiency. Rynn, I need you to run continuous scans for any signs of…"

Nechayev paused, not entirely certain what the ensign should be scanning for.

"Signs of?"

"That's a good question. Other ships? Cloaking technology? Covert signals? Any and all of the above, Ensign," Nechayev said, regaining her original air of authority.

"Yes, ma'am," they replied in unison.

Nechayev nodded, confident that her team was ready. She just hoped she was, too.

* * *

The bridge was tense as the *Hopper* approached the coordinates of the distress signal. Captain Stavos sat in her chair, eyes fixed on the viewscreen. Nechayev stood at the tactical station,

her fingers flying over controls as she monitored the sensor readings, in part fed by a continuous data stream from Ensign Rynn.

"Captain, we're picking up the freighter now," Nechayev reported. "It appears to be heavily damaged. No visible weapons signatures, but I'm detecting multiple life signs aboard."

Commander Drake turned in her direction. "Any indication of Cardassian military presence?"

Nechayev shook her head. "Not from these readings."

The captain and XO exchanged a look that Nechayev couldn't quite read but understood conveyed a wealth of information between the two seasoned officers.

"Captain," Nechayev said, "I'd like to prepare an aware team. Transport over there and see what we're dealing with."

"I don't agree that that's a good idea, Lieutenant," Drake said, sternly. "We don't have enough infor –"

"I'll take one medical officer with me," Nechayev said, cutting the commander off. She got a look, but Drake let her continue. "Transmit a message and let them know we're coming to render aid. Best case, it is exactly what it looks like, and we can help."

"Worst case," the captain added, "I potentially lose two officers."

Nechayev's jaw tightened. "We'll go in with our tricorders on, collecting and transmitting data on the interior layout of the ship, any signals their equipment emits and more. Regardless of what we find, we should be able to gather valuable intel."

The captain studied her eager security officer, and then looked at the commander who said nothing, which meant he didn't disagree.

"Okay Lieutenant. Bring *one* medical officer. Be ready to transport out at a moment's notice."

Nechayev's heart skipped a beat. "Yes, sir."

* * *

In the transporter room, Nechayev adjusted her phaser and checked her tricorder one last time. Beside her, the Vulcan Nurse T'Pala, stood ready.

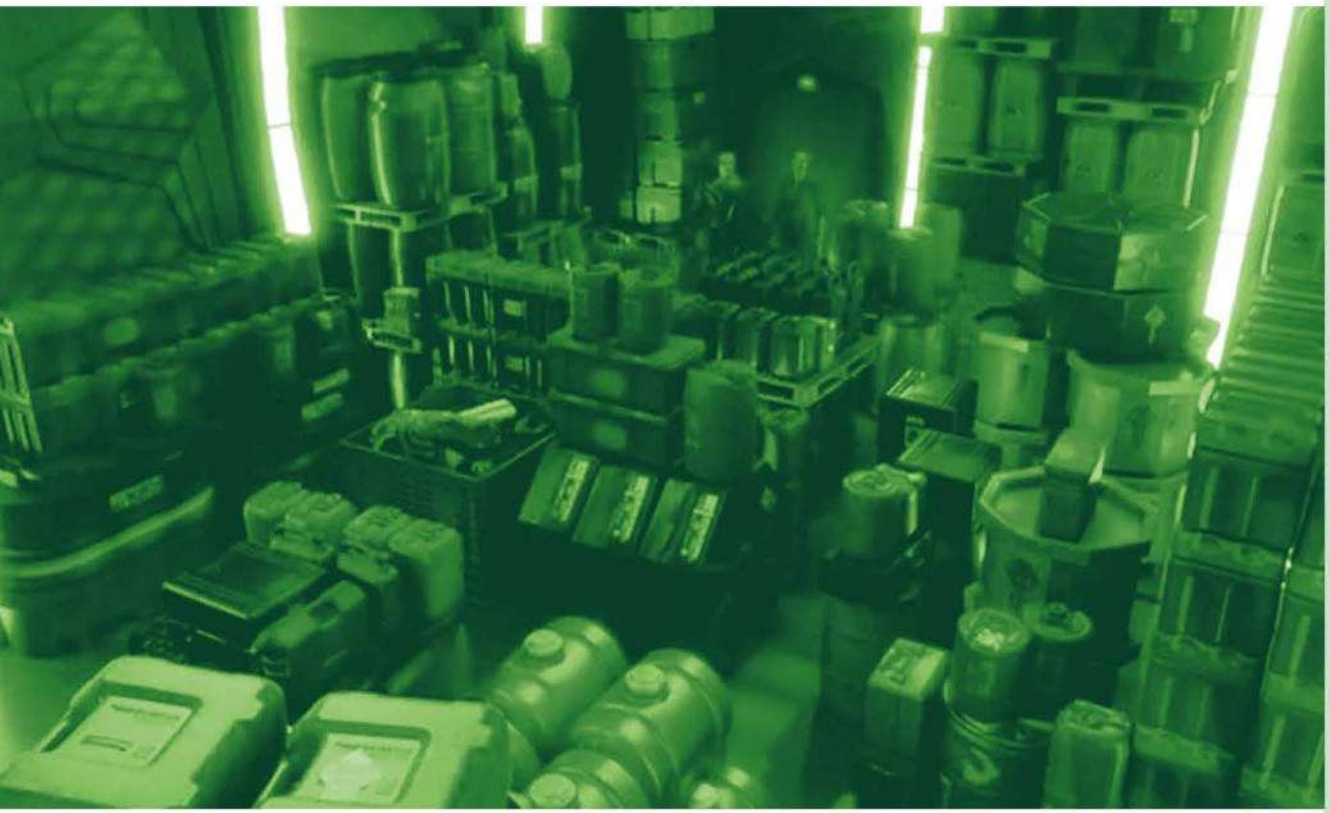
Moments earlier, the bridge called to tell Nechayev that the signal they'd been transmitting to let the Cardassians know they were coming to render aid went unanswered. There was no way to know if their presence was going to be a surprise or not.

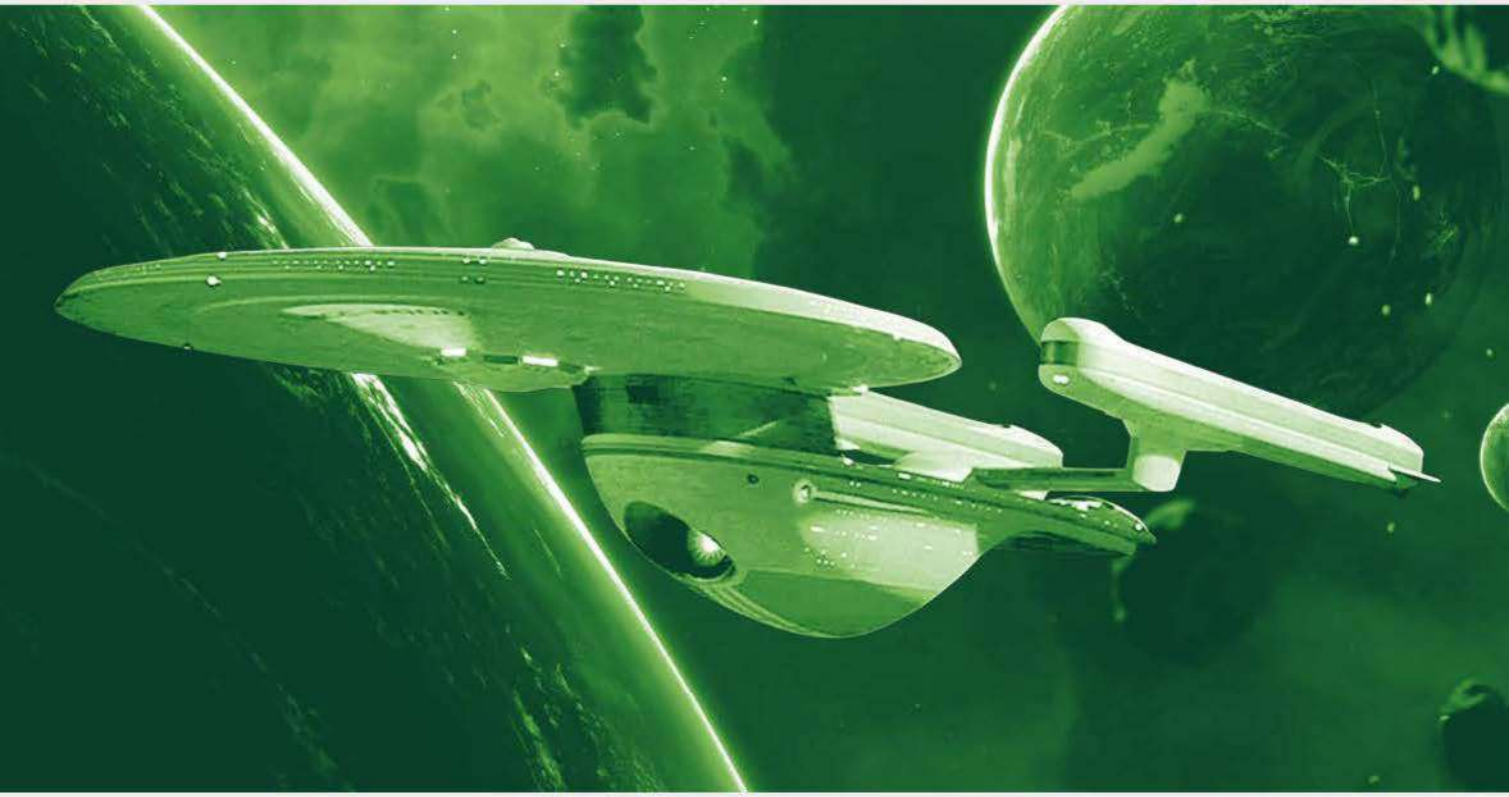
With a shimmer of light, the two Starfleet officers materialized aboard the Cardassian freighter. The air was thick with the scent of burnt circuitry, and the dim lighting –which could have been emergency lighting or could have been normal per Cardassian standards – cast eerie shadows across the narrow corridors.

"Multiple life signs, Lieutenant," T'Pala said, while Nechayev surveyed their immediate surroundings, her phaser leading the way. "All weak, but stable. They seem to be concentrated on the starboard side of the ship."

"Let's move," Nechayev said, leading the way.

As they made their way through the freighter, the damage became more apparent. Scorched bulkheads and the occasional flicker of a failing console added to the desolation.





"THE CARDASSIANS WON'T HESITATE TO USE ANY MEANS NECESSARY TO SECURE THESE PLANETS... WE NEED TO BE PREPARED FOR ANYTHING."

They reached a compartment where the life signs were strongest. The door was partially jammed, but luckily, T'Pala's Vulcan strength was all that was needed to force it open, with Nechayev assisting slightly. Inside, a group of Cardassians lay on the floor, clearly injured but conscious. Among them, an officer struggled to his feet, his eyes narrowing as he recognized their Starfleet uniforms.

"I am Gul Varak," he said, his voice strained but defiant. "Are you here to help? Or to gloat?" He coughed at his last word.

Nechayev stepped forward. "We're here to help. But we need to know what happened."

Varak hesitated, then nodded. "Our ship was caught in a spatial anomaly. We've been adrift for days. Our communications were damaged; we couldn't send a proper distress signal. Internal sensors are also damaged, and we believe life support is failing."

T'Pala's tricorder beeped urgently. "Lieutenant, I'm detecting a massive energy buildup in the ship's core. It's unstable."

Varak's eyes widened. "The anomaly… it must have damaged our reactor."

"We can evacuate everyone here to our ship, but you need to cooperate," Nechayev said.

For a moment, Varak seemed torn between pride and pragmatism. He was obviously well aware of what it would look like when a dozen or so Cardassian military officers showed up from a "freighter." He eventually nodded. "Very well. We'll do as you say."

The evacuation was tense and hurried, but methodical. As the final Cardassians were beamed aboard the *Hopper*, Nechayev and T'Pala were the last to leave. Just as they dematerialized, the freighter's reactor went critical, erupting in a blinding explosion that rocked the *Hopper* even from a safe distance.

Back on the *Hopper*, the Cardassian survivors were quickly escorted to sickbay, while Nechayev headed to the bridge.

"Report," Captain Stavos demanded as she entered.

"All Cardassians accounted for and stable," Nechayev said. "Fourteen military officers."

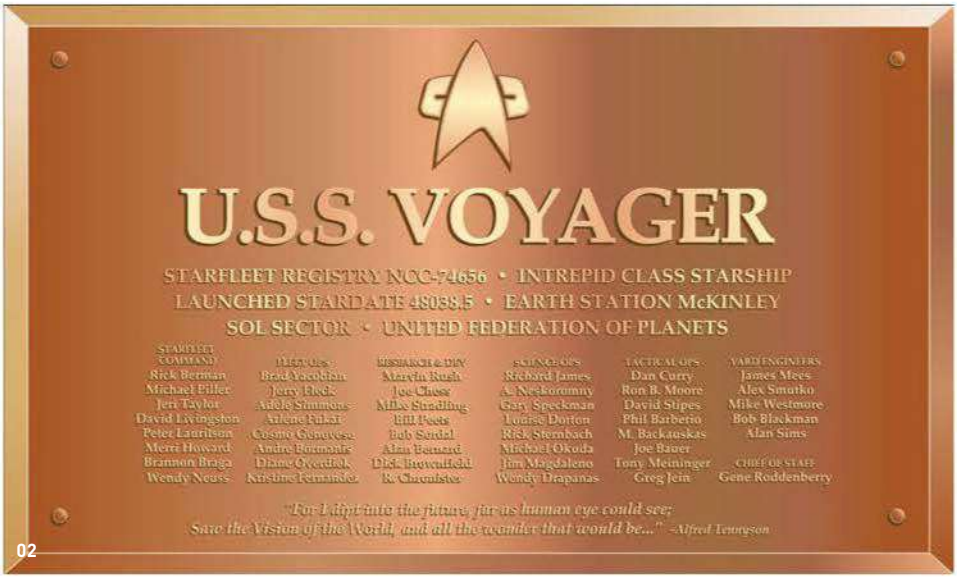
Stavos pursed her lips. "Well, I would say that conclusively answers that question. Let me know when all your tricorder data has been analyzed. In the meantime, you've earned a break, Lieutenant. Get some rest."

Nechayev felt a wave of relief and exhaustion.

Exiting the bridge, Nechayev wrestled with a mix of emotions. The presence of a single military scout operating so close to Federation borders was unsettling. With the Cardassian threat looming larger, she resolved to remain vigilant and ready for whatever challenges lay ahead…

REMEMBERING JERI TAYLOR

A Special Tribute to the former *Star Trek* producer, by Larry Nemecek



02

We knew that Jeri Taylor's health had been in decline, but her passing still came suddenly. That's why I am so thrilled that in the last couple of years she was able to be on camera so much for the new *Star Trek: Voyager* documentary, *To The Journey,* and that I was able to reach out to her to be included in the 10-hour TV history of *Star Trek, The Center Seat*. She had retired from the industry, not just from *Star Trek*, after *Voyager*'s fourth season – and she was so humble about her role, her legacy in co-creating *Voyager* and mentoring so many writers, that she had not been a presence on the con circuit or even the interview and podcast circuit those next twenty years. She had really been enjoying retirement in coastal northern California, and just assumed she'd said all there was to say, and time was moving on.

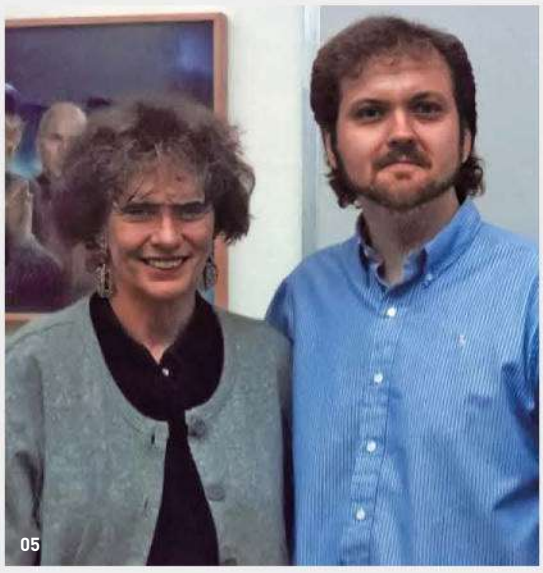
A lot of us had been after her as the "Janeway generation" grew to tell her she was very much appreciated – and missed! These past few years – and two appearances at *Star Trek* Las Vegas in 2021 and 2023 were happy confirmations that really opened her eyes to the newer generation of fans eager for more about Janeway's roots and everything *Voyager*. I'm just so, so glad that she was able to meet so many of the newer fans who'd never had a chance to see or hear her directly back in the 1990s. And now be amplified in these media productions, too.

01 *Star Trek: Voyager* season one, "Caretaker"

02 The *U.S.S. Voyager*'s dedication plaque, which includes Jeri Taylor, featured a quote from Alfred Lord Tennyson's "Locksley Hall" – "For I dipt into the future, far as human eye could see; saw the vision of the world and all the wonder that would be."

03

04



05

Showrunner Michael Piller rightly gets credited as a great mentor to young writers from *Star Trek's The Next Generation* stable, but Jeri did as well and on into *Voyager*. Personally, she bought our first story pitch that became the episode "Prophecy," and was the "best boss ever" for my wife Janet as she worked as assistant script coordinator five seasons with the *Voyager* writers. Jeri and I had not yet met in person when she wrote me congratulations as the *The Next Generation Companion* debuted. But then, everyone in her orbit will tell you how she was not only a talent, but just a kind, thoughtful and supportive human being.

Then, add in the fact that she only started in the industry as a newly divorced L.A. mother of three at age 37, but within 15 years had worked so hard amid the man's world of 1980s Hollywood she arrived at *The Next Generation* as an acclaimed writer, producer and director – a "triple threat," as she was introduced to me.

Jeri's life story is just as amazing as her body of work: It's just been so satisfying that we had these recent years to get her back in the spotlight, and share some personal time again to boot.

Larry Nemecek

03 *Star Trek: The Next Generation* season four, "The Drumhead"

04 Brent Spiner photo-bombs Patrick Stewart and Jeri Taylor

05 Jeri Taylor with Larry Nemecek

SUPPORTING *STAR TREK* MAGAZINE

Not only was Jeri's work on the show appreciated, her interaction with writers covering its making was, too. She was very supportive of *Star Trek Monthly* as it began to find its feet, even writing an open letter to fans for one issue, republished here. She also kindly authorised access to the show's production team for features on the then fledgling show.

"As the co-creator, showrunner, co-exec producer, and frequent writer of *Star Trek: Voyager*, much of the show's heart came from her – and she imbued the character of Captain Janeway with elements of herself," notes key *Star Trek Explorer* writer **Ian Spelling**. "She also mentored many young writers and granted this particular journalist several intriguing interviews over the years."

"I sat in her office several times and talked to her on the phone several more," *Star Trek Magazine*'s first L.A. Liaison **Lou Anders**, recalls. "I always enjoyed her thoughtful conversations."

John Freeman

FROM THE STAR TREK VOYAGER OFFICES

Dear Readers,

I came to the *Star Trek* Universe seven years ago, blissfully ignorant of the phenomenon that Gene Roddenberry had created. I'd heard of it, of course, but had never seen an episode of the original series, never seen a movie, never seen an episode of *Star Trek: The Next Generation*.

My life was about to be turned upside down. When I went on staff at *The Next Generation*, I had to make up for my woeful lack of knowledge, and I had to do it fast. So I set myself the task of watching every episode produced and every movie. I'd watch three or four tapes every night, and while I was also becoming aware of the extraordinary gift Gene had given to the world: a vision of the future that was hopeful, positive, and uplifting.

As I watched on, night after night, I became completely hooked. The stories that had been written a quarter of a century earlier were as captivating as they must have been when they were first aired. The production valves weren't what we've come to expect, of course, but the heart and soul of the program lay in the people – people who cared about each other, who liked and respected each other, who stuck together in the tough times and who laughed with each other later.

I've never forgotten that intense experience of cramming several decades of *Star Trek* into a few weeks. It left Gene's vision seared into my brain, where it remains to this day.

30 years has not dimmed his creation, but has only enhanced it. *Star Trek* is a world-wide phenomenon, bringing pleasure to millions and millions of people everywhere. I'm honored to be a part of this grand endeavour, and, in co-creating *Star Trek: Voyager*, to have contributed a small building block to the *Star Trek* Universe.

Gene Roddenberry may be dead, but his vision lives on. I hear his voice in my mind every time I sit down to write; I invoke his principles as we struggle with a story. His impact was so strong, so profound, that he is an inescapable presence in our lives, even today.

And that's the way it should be. What he created is so remarkable, so unique, that it must be preserved and amplified, rather than altered. When we go wrong, it's because we've strayed from his original concepts; when things work, the core of the story is 'Roddenberrian'.

He was a remarkable creator, and I'm grateful to have had the chance to work with him. May his voice never be stilled.

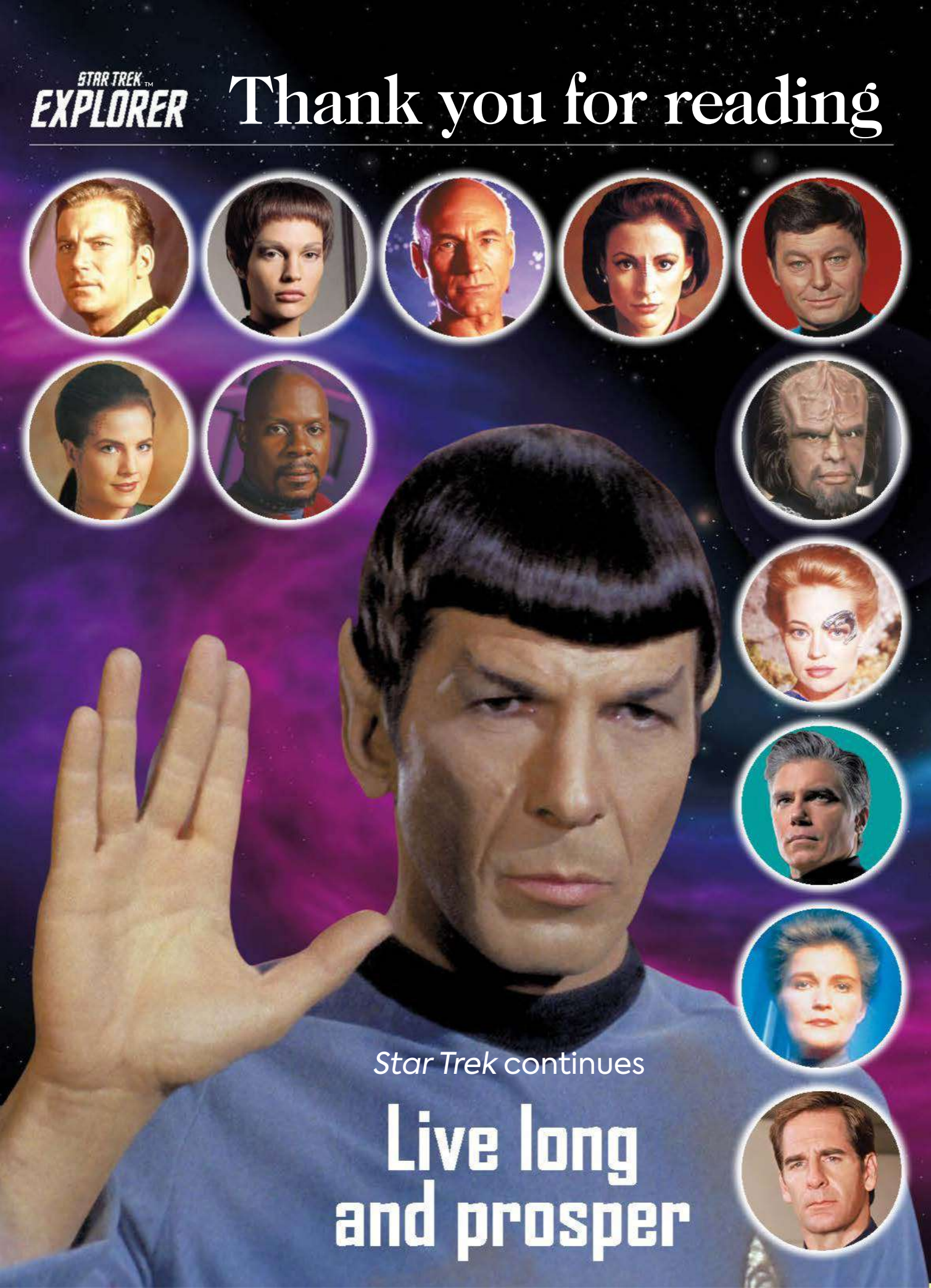
We're now producing the third season of *Star Trek: Voyager*, and my goal is to re-vitalise it in the spirit of the original series. Our crew will stop despairing because they're so far from home and will embrace the extraordinary adventure in which they find themselves. They will not long for what they don't have, but will revel in their journey and its wondrous discoveries. They are truly going where no one (from the Alpha Quadrant) has gone before, and they will see it as a remarkable opportunity – one to be cherished and enjoyed.

I hope you'll continue to enjoy *Star Trek: Voyager* and all the incarnations of the *Star Trek* Universe. It's a terrific place to be.

Sincerely,
Jeri Taylor

STAR TREK™ EXPLORER

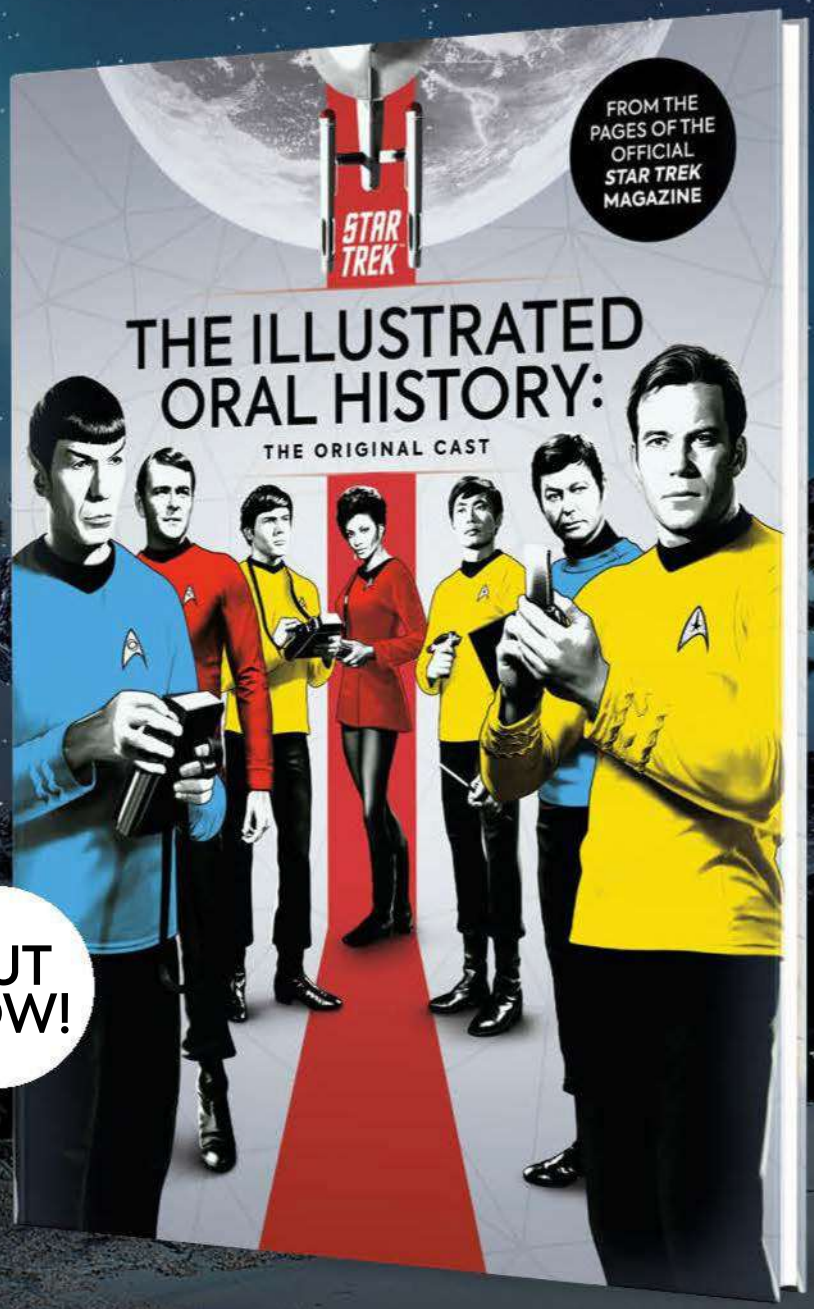
Thank you for reading



Star Trek continues

Live long and prosper

THE STORY OF *STAR TREK* TOLD BY THE PEOPLE WHO KNOW IT BEST



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